

TECHNICOLOR

**THE BIG BOOK OF
JAPANESE GIANT MONSTER MOVIES:
THE
LOST FILMS**

**HORRORS THAT YOU
NEVER KNEW EXISTED!!!**

A BICEP BOOKS PRODUCTION Written by JOHN LEMAY

"THE BIG BOOK OF JAPANESE GIANT MONSTER MOVIES: THE LOST FILMS"

Foreword by J.D. LEES Edited by TED JOHNSON Cover Art by JARED OLIVE

With Essays by DR. AYAME CHIBA STAN HYDE MARK JARAMILLO TED JOHNSON

and Featuring an Interview with DON F. GLUT

**THE BIG BOOK OF JAPANESE GIANT
MONSTER MOVIES:
THE LOST FILMS**

John LeMay

FOREWORD BY J.D. Lees

*With Essays by Dr. Ayame Chiba, Stan Hyde, Mark Jaramillo & Ted
Johnson*

Edited by Ted Johnson

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*For Neil Riebe, one of the greatest writers
of “unproduced” dai-kaiju eiga ever*

Contents

[ACKNOWLEDGEMENTS](#)

[FOREWORD BY J.D. LEES](#)

[INTRODUCTION: THE ART OF LOST FILMS](#)

[GODZILLA IN THE LOST WORLD: *BRIDE OF GODZILLA?* \(1955\)](#)

[THE VOLCANO MONSTERS \(1957\)](#)

[CONTINUATION: KING KONG VS. GODZILLA \(1962\)](#)

[GIANT MONSTER GAMERA VS. THE ICE MEN FROM OUTER
SPACE \(1966\)](#)

[BATMAN MEETS GODZILLA \(1968\)](#)

GAMERA'S LAST HURRAH: GAMERA VS. WYVERN (1972)

TSUBURAYA PRODUCTIONS (ALMOST) DOES GODZILLA:
GODZILLA VS. REDMOON (1972)

TOKYO S.O.S.: GODZILLA'S SUICIDE STRATEGY (1973-1978)

SIDEBAR: TERROR OF TITANOSAURUS!

TOHO GETS HAMMERED: NESSIE(1976-79)

THE BRIDE OF GODZILLA LIVES—AND DIES— AGAIN! (1978)

SIDEBAR: GODZILLA AND THE CHARIOTS OF THE GODS?

SIDEBAR: HENRY G. SAPERSTEIN'S LOST G-FILMS: GODZILLA
VS. THE DEVIL DEBUNKED

GODZILLA RESURRECTED (1980-1984)

ULTRAMAN: HERO FROM THE STARS (1981)

GODZILLA KING OF THE MONSTERS IN 3-D (1983)

GODZILLA VS. GOLAN GLOBUS: IT ATE CLEVELAND! (1984)

GODZILLA: LEGEND OF THE ASUKA FORTRESS (1985)

MOTHRA VS. BAGAN (1990)

MICK ANGER'S GODZILLA VS. THE MYSTERIANS (1990)

THE MANY FORMS OF "GODZILLA VS. MECHANI-KONG"
(1991-1993)

THE ONE THAT GOT AWAY: JAN DE BONT'S GODZILLA (1994)

RETURN OF GINO: GODZILLA 2 (2000)

SHUSUKE KANEKO VS. GODZILLA: "GODZILLA VS. M" (2001)

[GODZILLA REBORN \(2001\)](#)

[GODZILLA FLIES AGAIN: GODZILLA 3-D TO THE MAX \(2004-2008\)](#)

[GODZILLA \(1954\)](#)

[BEFORE FRANKENSTEIN CONQUERED THE WORLD: FRANKENSTEIN VS. GODZILLA \(1963-1964\)](#)

[OPERATION ROBINSON CRUSOE: KING KONG VS. EBIRAH \(1966\)](#)

[SIDEBAR: KING KONG ON JAPANESE TV](#)

[TWO GODZILLAS: JAPAN S.O.S.! \(1967\)](#)

[SIDEBAR: KING KONG IN DESTROY ALL MONSTERS?](#)

[THE BIRTH OF GODZILLA VS. GIGAN \(1971\): GODZILLA VS. THE SPACE MONSTERS & THE RETURN OF KING GHIDORAH](#)

[SIDEBAR: VARAN AND RODAN'S WINGS GET CLIPPED: WHY THE FEARSOME TWO-SOME DIDN'T APPEAR IN GODZILLA VS. GIGAN](#)

[SIDEBAR: "JET JAGUAR VS. MEGALON" DEBUNKED](#)

[MONSTERS CONVERGE ON OKINAWA: SHOWDOWN IN CAPE ZANPA \(1973\)](#)

[SIDEBAR: BARAGON DEBUNKED](#)

[THE ORIGINS OF THE RETURN OF GODZILLA \(1984\): GODZILLA, KING OF MONSTERS \(1978\)](#)

[GODZILLA VS. BIOLLANTE \(1985\)](#)

[BEFORE BATTRA: GODZILLA VS. GIGAMOTH \(1991\)](#)

[BEFORE GUARDIAN OF THE UNIVERSE: GAMERA \(1993\)](#)

THE DEVELOPMENT OF “GODZILLA 7” (1994-1995)

KING KONG IN JAPAN: WASEI KINGU KONGU (1933)

KING KONG APPEARS IN EDO (1938)

HALF HUMAN: THE STORY OF THE ABOMINABLE SNOWMAN (1955)

GIANT HORDE BEAST NEZURA (1963)

GREAT PROPHECIES OF NOSTRADAMUS (1974)

MONKEYING AROUND: 6 ULTRA BROTHERS VS. THE MONSTER ARMY (1974)

SIDEBAR: THE FURTHER ADVENTURES OF HANUMAN AND SOMPOTE SANDS

COZZILLA: THE COLORIZATION OF GODZILLA, KING OF THE MONSTERS! (1977)

SIDEBAR: TOKYO 1960: THE FILIPINO GODZILLA

LEGENDARY GIANT BEAST WOLFMAN VS. GODZILLA (1983)

SIDEBAR: LOST FAN FILM: GORGO VS. GODZILLA

STOLEN ULTRAMAN: SPACE WARRIORS 2000 (1985)

SIDEBAR: DIRECT TO TV GODZILLA? ATTACK OF THE GALACTIC MONSTERS

DIRECT-TO-VIDEO GAMERA: GAMERA VS. GIANT EVIL BEAST GARASHARP (1991)

GAMERA 4: TRUTH (2003)

APPENDIX I: SHORT TREATMENTS FOR UNMADE FILMS

APPENDIX II: ALTERNATE VERSIONS OF EXISTING FILMS

APPENDIX III: SYNOPSES

**APPENDIX IV: INDEPENDENT FEATURES & FAN FILMS
(COMPILED BY MARK JARAMILLO)**

**APPENDIX V: “GUARDIAN OF MIXED MEDIA: THE
GAMERAVERSE” BY DR. AYAME CHIBA**

**APPENDIX VI: “THE INTERNATIONAL KAIJU BROTHERHOOD:
GIANT MONSTERS AND MOVIE-MAKING HEROES FROM
AROUND THE WORLD” BY STAN HYDE**

**APPENDIX VII: “IN SEARCH OF MONSTERS: MY HUNT FOR
OBSCURE AND FORGOTTEN KAIJU FILMS” BY MARK
JARAMILLO**

**APPENDIX VIII: “*PROPHECIES OF NOSTRADAMUS* AND ME” BY
TED JOHNSON**

**APPENDIX IX: AN INTERVIEW WITH DON F. GLUT ON
*ULTRAMAN: HERO FROM THE STARS***

BIBLIOGRAPHY

ABOUT THE AUTHOR

Acknowledgements

I can honestly say this is the most fun I've ever had writing a book, and this is in large part due to the dream team of contributors that I got to work with along the way. First off, an especially big thank you to *G-Fan* features editor Ted Johnson who offered not only to provide an essay, but edit the whole book as well. I first discovered Ted when he began adding in very interesting nuggets of knowledge into my *G-Fan* articles, and many of the interesting factoids in this tome come from Ted, as do a few entries in Appendix I & II. As most of the information in this book comes from Japanese books that I translated, keep in mind that any misinterpretations of the facts are on the author, and not on the editor. Thank you Dr. Ayame Chiba for looking over my entries on the Gamera films in addition to your wonderful essay. Thank you Don Glut for taking the time to answer questions regarding your script for *Ultraman: Hero from the Stars*. Mark Jaramillo worked especially hard to put together Appendix IV: Independent Features & Fan Films, so thanks Mark, not only for your efforts as to this title, but tokusatsu independent/fan films as a whole. Thank you super-fan Stan Hyde for your scholarly essay that highlights unmade western giant monster movies (you were the first to agree to do a guest essay and the rest soon followed. Coincidence? I doubt it.) A big thank you to J.D. Lees for taking the time out of his busy *G-Fan* schedule to write this book's foreword. And thanks to the following for answering odd questions here and there, David McRobie, August Ragone, Mike Bogue and pretty much everyone on Facebook Monsterland—notably Kevin Derendorf, Nick Driscoll and Patrick Galavan to name a few. Thank you, Noe Torres (my co-author on *The Real Cowboys and Aliens*) for your help with some technical matters. And also, thanks to the team at Cult Action for digging up hard to find classics and making them available to fans like myself.

Foreword by J.D. Lees

There was a time, not so long ago, when the Internet did not exist. A time when only rich people could afford to screen movies privately in their homes. A time before virtually all known information was as close as the nearest keyboard. And a time when the word “kaiju” had not yet come into use in the English language.

For many of today’s fans of Godzilla and other kaiju, that might sound like a modern version of “the Dark Ages,” but actually, quite the opposite was true. Those recently bygone days were exciting and intriguing times for genre film fans. The only way to see a movie was to watch the newspaper ads for a first run theatrical screening or scan the TV listings in hopes one of the older films would be scheduled for telecast. A third option was to keep an eye on that popular form of Saturday “babysitting,” the Kiddy Matinee at a local theater where old monster movies often rose from the cinematic graveyard.

There were also sporadic, and often inaccurate, report of kaiju eiga in monster magazines, and very rarely, books. Thus, it was possible to read about a film and be aware of a film, a film that you desperately wanted to see, but to be unable to actually see it for years! Or to watch a movie in a theater and to love it but have no opportunity to re-watch it again, literally for years.

For fans of kaiju eiga, this exquisite torment was even more acute. The movies we did manage to see were altered forms of an original version. We knew the original existed, but it was inaccessible. There were tantalizing scenes we could never see, such as watching our hero Godzilla triumph over his rival in *King Kong vs Godzilla*. (Reports of this “alternate ending,” apparently originating in the pages of *Famous Monsters of Filmland* magazine, described something that never actually existed. The erroneous belief persisted for years because nobody in the west ever had access to the Japanese version of the movie. Though the Japanese version is very different from the U.S. one, the monster battle ends exactly the same way).

Until the 1990s, most of the available, accurate information about kaiju eiga was incomprehensible to Western fans because it was written in a language—Japanese—that almost none of them could understand. Even in

Japan there wasn't much because before then, merchandise and marketing relating to kaiju was relatively limited compared to today.

Evidently, the situation for pre-90s G-fans was very different from what we know today, but it wasn't all bad. Waiting for a classic like *Monster Zero* to show up on TV built anticipation and when it happened, it was a cause for great celebration. In the meantime, fans learned to defer their gratification, and to trade snippets of information and speculation. One of the positive spin-offs was a sense of community with shared excitement for a common goal.

Today, most of that aspect of kaiju fandom is irretrievably lost. Every Godzilla movie, if not every kaiju movie, is available on DVD or Blu-ray, a streaming service, or online. Look and ye shall find. Not only the American versions are available but the Japanese as well. Those Japanese versions have been subtitled, some licensed, others on the "black market." (Even now, however, the subtitles are not always accurate translations, and don't even get me started on "dubtitles.")

There are currently more kaiju-related websites in existence than probably anyone knows about. Plot descriptions and commentaries, from brief and sassy to in-depth and reverent, abound. Behind-the-scenes videos and photos are available widespread. Fans trek to iconic locations and studios in Japan and Japanese actors, directors, and technicians make the opposite journey to attend conventions in America, supplying the fans with autographs and information.

So, the "lid" has finally been ripped off kaiju eiga, and all is now exposed and available for anyone who cares to look. Well, not quite...

We G-fans may have access to all the movies that have been made and the stories that go along with them but for every project that reached the screen, there have been several that were proposed, and even partially developed, but ultimately never came to fruition. A few have seen the light of day, but until now, most have lurked in the shadowy world of Japanese-language manuscripts, story pitches, and rough drafts. They are the stuff of fan legend and up to now, the vast majority of kaiju fans don't even know the half of it.

So who's going to do the considerable spadework involved in unearthing these long-buried treasures? It would take a persistent and dedicated kaiju detective, one with an encyclopedic knowledge of kaiju eiga, the wit and

wisdom to separate truth from unfounded rumor, someone accustomed to being surrounded by mysteries just waiting to be solved.

Roswell, New Mexico, home of one of the greatest Mysteries of the 20th (and now, 21st) Century, would be a good place to breed such a detective. And indeed, the tome you hold in your hands was penned by a denizen of that mystery-shrouded center of rumor, innuendo, and hidden truth. John LeMay has delved deep into the shadowy past of kaiju eiga, unearthed and translated the moss-encrusted documents, and come up with a mountain of information likely unprecedented in the history of kaiju eiga research.

As the author of *The Big Book of Japanese Monster Movies*, as well as several authoritative articles in that touchstone of Godzilla fandom, *G-Fan* magazine, John has the cred to back up his latest trove of inside dope. Some of what he's found is astounding beyond belief. Much of it is all new, never before seen. He reveals information that is almost beyond the imagination of man! But it's not the result of an otaku's fever dream. It's the culmination of countless hours of digging, searching, collating, and translating. John has done the work and now kaiju fans have the luxury of sitting back and enjoying the fruits of his labor.

Ever since *Son of Godzilla*, wise guys have been asking, "Who's the mother?" Could it have been "The Bride of Godzilla?" How similar was the proposed "King Kong vs Ebirah" to the final product, *Godzilla vs the Sea Monster*? How could the wildly variant universes of Godzilla and Batman possibly be reconciled in a single film? John answers all these questions and many, many more.

He also tears the covers off banned and/or unreleased or lost films, and provides the full scoops on the various versions of familiar movies that looked very different as they wended their perilous paths to the silver screen. The terrific, the terrible, the tantalizing... they're all here in black and white English, finally, for fans to fill in those gaps that have been rumored, whispered, or even utterly unknown for the past six decades. You'll be fascinated, amused, and even incredulous at what John has discovered.

This is the book that will reveal what you didn't know about what you didn't know. Sit back, relax, and enjoy the monster-filled and historic story of what "might have been" and "almost was," a story that runs parallel to the familiar world of the kaiju eiga we all know and love. Many of the

characters are familiar, some of them are new, and all of them inhabit an alternate universe that didn't quite come about. Whether that's a good thing or not can be a source of future debate among G-fans, but one thing is certain: we can all be grateful to John LeMay for shining a light on this heretofore neglected aspect of the wonderful world of Japanese giant monsters.

JD Lees is the editor and creator of G-Fan magazine, currently the world's longest running fanzine. He is also the co-author of The Official Godzilla Compendium with Marc Cerasini.

Introduction: The Art of Lost Films

For fans of any franchise, there is an especially intrinsic fascination with what could have been but wasn't. Good examples of unproduced screenplays in other franchises include *Romance of the Pink Panther*, written in 1980, which was never produced due to the death of star Peter Sellers that same year. Then there are first drafts of other screenplays, such as *Indiana Jones and the Monkey King*, which eventually evolved into a totally different film, *Indiana Jones and the Last Crusade* (1989). In similar fashion, the bizarre human/dinosaur hybrid soldiers from the axed *Jurassic Park 4* script evolved into the specially trained raptors that eventually appeared in *Jurassic World* (2015).

What you will find in this book are similar cases of unproduced movie scripts—in this case devoted to unmade “kaiju eiga” (monster movies) of Daiei, Toei, Toho and even a few American studios such as Tristar. Of the featured entries are totally original screenplays that didn't turn into anything at all such as 1978's *Nessie*—an aborted team up between Toho and England's famed Hammer Studios about the Loch Ness Monster—or Tristar's story treatment for *Godzilla 2*, which some say was cancelled solely due to the failure of the first film's inability to sell enough toys. From the vaults of Toho also come many unproduced Godzilla story treatments, such as Hiroyasu Yamaura's *Tokyo S.O.S.: Godzilla's Suicide Strategy* which may be a sequel to 1975's *Terror of Mechagodzilla*, or a treatment written before 1974's *Godzilla vs. Mechagodzilla*.

And then there are fully fleshed out scripts such as 1955's *Bride of Godzilla*?—elements of which influenced *Rodan* (1956) and even *The Return of Godzilla* (1984)—and *Monsters Converge on Okinawa: Showdown in Cape Zanpa* which eventually evolved into *Godzilla vs. Mechagodzilla* (1974).

Also covered in this tome are films that were partially completed, such as Daiei's giant rat horror film, *Giant Horde Beast Nezura*, that began in 1963 and was cancelled due to logistical problems using real rats. About twenty minutes of footage was shot for this film, and ironically enough, Daiei later produced *Gamera* (1965) as a way to utilize the miniature city sets. There

are also underground fan films, such as 1983's as of yet still incomplete (in terms of editing at least) *Legendary Beast Wolfman vs. Godzilla*, produced by Shizuo Nakajima, a special effects worker for Toho. This book even explores completed and released films that later vanished for differing reasons. 1933's *Wasei Kingu Kongu* no longer exists because all prints of the film were destroyed in the bombing of Hiroshima. Toho's 1974 disaster film *Great Prophecies of Nostradamus*, on the other hand, was banned due to complaints from a No Nukes group that found the film's radiation-crazed natives and post-apocalyptic mutants to be offensive.

As such, this book is divided into three major parts (aside from the Appendices) starting with Unproduced Scripts—scripts that existed as their own unique story that were not proto-versions of existing films—and scripts such as *Two Godzillas: Japan S.O.S.!* constitutes Part II: Proto-Versions of Finished Films. This is because many of the elements present in *Two Godzillas: Japan S.O.S.!* are also present in 1967's *Son of Godzilla*, or Koichi Kawakita's script for *Godzilla vs. Gigamoth* which helped pave the way for *Godzilla vs. Mothra* (1992). Part III: Banned, Unreleased & Lost Films details the actual films that were never completed such as the aforementioned *Giant Horde Beast Nezura*, Toho's two banned films *Half Human: The Story of the Abominable Snowman* (1955) and *Great Prophecies of Nostradamus* (1974), plus noteworthy fan films like *Gamera 4: The Truth* and rare oddities not seen in the west like Chaiyo Studio's *6 Ultra Brothers vs. the Monster Army* (1974).

As to the unproduced scripts, most of which naturally were in Japanese, reading some of them was like trying to watch a movie through a dense fog due to translation issues. Japanese sentences are not constructed in the same way that English language ones are, so a bit of detective work is usually in order when dealing with material translated from Japanese into English.

Films that didn't have much information available on them, or those that didn't make it very far past the treatment stages, such as Toei's late 1970s kaiju disaster film *Devil Manta*, are listed in Appendix I. Listed in Appendix II are the alternate versions to produced films, often slightly different in their inception compared to the finished product. These slight differences are briefly listed for those interested. And of great interest to most fans is Appendix III, which constitutes of more detailed synopses of fully developed screenplays and/or story treatments. These synopses are not

word for word transcriptions of said screenplays and treatments and again are just the author's compressed versions of said screenplays/treatments. For instance, the actual story treatment for William Dozier's 1968 *Batman Meets Godzilla* is 22 pages long, while this author's version is condensed to two pages.

This book has been a dream project of the author's for many years, and from one fan to another long curious about these "lost films," I hope you enjoy it!

PART I:

Unproduced Scripts

Godzilla in the Lost World: *Bride of Godzilla?* (1955)

Intended Release Date: 1956

Third Draft Date: June 17, 1955

Screenplay by: Hideo Unagami **Proposed Cast/Characters:** Dr. Zenji Shida [scientist], Foster Daughter [artificial human], Yoshi Shida [brother of Dr. Shida/manager of Kyushu mine], Dr. Yanai [scientist/former friend of Dr. Shida], Eve [wife of Dr. Shida/artificial human], Suzuki, Yamamoto [reporter], Makoto Yanai [daughter of Dr. Yanai]

Proposed Monsters: Godzilla, Anguirus, Archaeopteryx, Robot Daughter, Chameleon, Sea Serpent, Mammoth, Giant Fleas, Octopus People, Mermaids

Story A scientist named Dr. Zenji Shida postulates that Godzilla likely comes from a prehistoric cavern deep within the earth. When his brother Yoshi Shida discovers a breach in the Kyushu Mines, it reveals an opening into a prehistoric cavern. To explore, Dr. Shida sends his foster daughter, an artificial human robot that he created, to explore this ecosystem. There she finds an ancient world consisting of Godzilla, Anguirus, a giant Archaeopteryx, giant blood-sucking fleas and many other prehistoric life forms. On top of this, she also befriends a group of mermaids that live there. Later, Godzilla, Anguirus, the Archaeopteryx and a giant chameleon emerge through the opening and attack Kyushu. Dr. Shida launches his latest creation, “the Bride of Godzilla,” a giant robot made in the likeness of Shida’s ex-lover which dispatches all of the monsters but Godzilla. As it turns out the Bride is immune to his atomic ray and Godzilla becomes infatuated with the Bride and drags it to his underground lair. There the Bride reveals it is a secret weapon and detonates itself in a nuclear explosion destroying the underground world.

Commentary A story about mermaids, underground lost worlds, and giant robots? If one didn’t know better they might think this film came from the wild era of the 1970s, but this tale actually originated as the Godzilla sequel

set to follow 1955's *Godzilla Raids Again*. The screenplay, completed in June of 1955 by Hideo Unagami^[1] (who would later concoct the story for Toho's 1958 film *The H-Man*), was reportedly found in Tomoyuki Tanaka's desk drawer after his death in February of 1997. In essence, of all the surprises that *Godzilla: Toho Tokusatsu Unpublished Material Archive: The Era of Producer Tomoyuki Tanaka* revealed upon its 2010 publication, this script was the biggest bombshell of all. The story was so fantastic, many western fans not surprisingly thought it was a fake when news of it first hit the internet.

Though *Godzilla* and *Godzilla Raids Again* seemed to be set in the "real" Japan, *Bride of Godzilla?*^[2] takes the fledgling franchise into a world of pure fantasy where a man can make a robot that is indiscernible from a real human being, and in caverns beneath the characters' feet lies a world of mermaids and prehistoric monsters. The idea of Godzilla inhabiting a lost world (vaguely reminiscent of Edgar Rice Burroughs's Pellucidar from *At the Earth's Core*) along with other mutated dinosaurs is an inspired one, and it's surprising this concept has never been explored since.

And naturally, filled with as many monsters and prehistoric beasts as it is, Unagami's story is action-packed and climaxes in a four-way monster assault on Kyushu. The script describes some of the fantastic final battle maneuvers, such as the Bride defeating Anguirus by breaking his jaws apart and ripping out his throat. In another scene she was to swing Godzilla by the tail King Kong-style.^[3] In another coincidence, the giant Archaeopteryx battles a fleet of jet fighters in the skies ala *Rodan* (1956). Later, the Bride catches the flying monster and breaks its neck. The most awkward aspects of the whole script may well be the scenes where Godzilla takes the Bride back to his cave where the duo hug before the Bride detonates herself. Obviously, this was a fairly bizarre way to end the story.

Nevertheless, it was clear that Tomoyuki Tanaka liked certain elements of the script, as evidenced in the production of *Rodan* shot the next year in 1956. Though written by Ken Kuronuma and Kaoru Mabuchi, the fact that *Bride of Godzilla?* and *Rodan* are both set primarily in Kyushu, have giant murderous insects, lost miners, a frightening underground world, and a giant flying prehistoric menace clearly indicates a connection between the two even if Hideo Unagami gets no credit on *Rodan*'s screenplay.

As to why *Bride of Godzilla?* itself wasn't produced, the main factor is undeniably the budget. Had the script been filmed as it was written, it would have cost Toho a fortune in the form of the hollow earth set alone. Bringing the half-human mermaids to life in addition to all of the inevitable underwater filming would no doubt also have been a huge undertaking. Unagami even scripted a rather intense underwater battle between the mermaids and a sea serpent. Notes also indicated the production would have pre-dated *The Mysterians* (1957) as Toho's first color Tohoscope production, another additional expense.

Another reason for not producing the script was likely a few uncomfortable elements it has. For instance, the titular Bride is described as being naked with a body based upon Dr. Shida's ex-lover, yet has the face of his foster daughter. As an infatuated Godzilla wrestles with the robot, Dr. Shida even remarks something along the lines of, "It is the foreplay of love to be beaten." There is also some *Frankenstein*-type subtext to Dr. Shida and his artificial human creations wherein he has a confrontational relationship with a Christian church. Due to translation issues, it's hard to discern just how antagonistic this relationship was, but it could have no doubt hindered a potential American release for the film at the time.

Like the previous two films, *The Bride of Godzilla?* features yet another love triangle and a tragic ending. The triangle is quite bizarre, as Dr. Shida has made his robot wife Eve to look exactly like his ex-lover, currently the wife of his former friend Dr. Yanai. As to the film's tragic ending, it doesn't involve Shida and Yanai's wife (though Yanai does perish in a church destroyed by Godzilla), but rather the sweet mermaid couple. On an observatory boat over an underwater passage to the underground cavern, just moments after the Bride detonates, the female mermaid surfaces and frightens a military crew member of the boat. He opens fire on the mermaid, and her small child is killed. Thus ends the script as she swims away weeping.

As stated earlier, despite never being produced, Tanaka clearly had a liking for the script, or at least elements of it for in 1978 he instructed *The War in Space* (1977) writer Shuichi Nagahara to take a jab at reviving the script. Nagahara turned in three different drafts, and elements of them—namely the mutated sea louse called Shokilas—appear in his final 1984 draft of *The Return of Godzilla*.

The Volcano Monsters (1957)

Intended Release Date: 1957

Screenplay by: Ib Melchior & Ed Watson **Proposed Cast/Characters:** Dr. Roy Carlyle [scientist], Marge [Dr. Carlyle's assistant/scientist], Commander Steve McBain [Navy Commander] **Proposed Monsters:** Godzilla/"Tyrannosaurus", Anguirus/"Ankylosaurs"

Story Inside the Noshiro Volcano in Japan are found two perfectly preserved specimens of an Ankylosaurus and a Tyrannosaurus. The beasts are transported via Navy destroyer to San Francisco, where they break loose and wreck Chinatown. The Tyrannosaurus kills the Ankylosaurus and then heads for an island in the Arctic to lay eggs. The beast is buried in an avalanche induced by the military and is perfectly preserved in the process.

Commentary *Godzilla Raids Again* almost had what would surely have been one of the most notorious Americanization's in the series' history. As can be seen in the synopsis above, plans were made to take the re-editing of *Godzilla, King of the Monsters!* a step further by completely eliminating the entire Japanese cast of *Godzilla Raids Again* to make a totally new story around the existing monster footage. This was orchestrated in part by Paul Schreibman, Harry Rybnick, Richard Kay and Edmund Goldman, all of whom had a hand in the Americanized *Godzilla, King of the Monsters*. Ib Melchior, the future writer of films such as *Reptilicus* and *The Angry Red Planet* wrote a script with Ed Watson^[4] revolving around Caucasian actors called *The Volcano Monsters*. An ad was even placed for the film in *Variety* in their May 7, 1957, issue with a starting date of June 17th.

Toho, eager to get a foothold in the American marketplace, agreed to the idea and, although the script meshed well with the actual footage,^[5] Toho actually constructed new suits of Godzilla and Anguirus to fill in the gaps of *The Volcano Monsters* script. Among the new scenes that would need to be filmed included the discovery of the dinosaurs, their trip across the ocean on the Navy Destroyer, and the Tyrannosaurus destroying a university

building.^[6] Toho had already done something similar in the case of the American version of 1955's *Abominable Snowman* which needed an additional scene to be filmed before it became the John Carradine vehicle *Half Human* in 1958. In this case, Toho sent the young Snowman suit to America for the filming of new scenes (though in the finished film, it's merely a corpse lying on a table).

It's worth noting that around this time a deal was struck with AB-PT Pictures to help finance the film, which also led Toho into working on the monster film that eventually became *Giant Monster Varan* (1958) with AB-PT. This division of the television network ABC that specialized in TV movies later collapsed in July of 1957, forcing Toho to finish *Giant Monster Varan* on their own.^[7] This also meant the cancellation of *The Volcano Monsters*. As to what happened to the new Godzilla and Anguirus suits shipped to America, their fate is still a mystery. In *Japanese Science Fiction, Fantasy and Horror Films* Stuart Galbraith IV writes, "Markalite reported that effects man Bob Burns remembers seeing Gigantis and [sic] Angilas suits Toho presumably shipped to the United States for the new effects footage."^[8]

After the collapse of *The Volcano Monsters*, Paul Schreibman, Edmund Goldman and Newton P. Jacobs decided to merely dub *Godzilla Raids Again* into English and release it through Warner Bros. with whom they had a distribution deal. Strangely, it was not billed as a Godzilla sequel even though *Godzilla, King of the Monsters!* had been an enormous hit in the United States. Back in the days before sequels were big business, Schreibman, Goldman and Jacobs thought a new monster film would fare better and as such created the *Gigantis, the Fire Monster* name.

As to *The Volcano Monster's* complete script, it is par for the course when it comes to 1950s sci-fi in terms of its lead characters (Elderly scientist, check! Attractive female assistant, check! Chauvinistic military romantic lead, check!). At one point, the military hero, McBain, even punches Marge across the face to knock her out and rescue her from the Tyrannosaurus when she refuses to vacate her lab! However, that all being said, the duo of screenwriters did a commendable job of crafting a new storyline around the existing footage.

Strangely though, there exists the following comment from Melchior in an interview wherein he states, “Ed and I were asked to...basically Americanize the Godzilla movies. I think the producers had seen the Japanese version of *Gigantis*, figured it would be released in the US, took the screenplay and said to Ed and I, ‘Do this story.’ Up until now, I had no idea that we might be redoing a Japanese script for an already completed movie.”[\[9\]](#)

Continuation: King Kong vs. Godzilla (1962)

Intended Release Date: 1963

Screenplay by: Shinichi Sekizawa **Proposed Cast/Characters:** Nomura [leader of rescue team], Mitsuko [Nomura's ex-girlfriend], Tsukida [greedy entrepreneur]

Proposed Monsters: Godzilla, King Kong, Giant Scorpion

Story When a plane crashes in the jungles of Africa, a man named Nomura is sent with a rescue party to search for passengers where he finds that a small child abducted by King Kong is the only survivor. When Kong is distracted in a fight with a giant scorpion, Nomura rescues the child and takes him back to Japan. Kong, who has grown attached to the child, follows the duo back. Meanwhile, Godzilla's lifeless body is dredged from the ocean and used as an amusement park attraction on an island in the Seto Inland Sea. When Kong returns to Japan, Godzilla is intentionally revived via electricity and the duo battle once more. Kong however keeps on the trail of the lost child and follows him—now under the care of Nomura and his lover Mitsuko—to Kagoshima. Godzilla and Kong fight near Mt. Aso which erupts and swallows the two monsters.

Commentary After the immense success of *King Kong vs. Godzilla*, the highest grossing Japanese film since *Emperor Meiji and the Great Russian-Japanese War* (1958), the next Godzilla film was initially to be a continuation of the confrontation. Though inevitably repetitive, the story is still an interesting inverse of sorts to *King Kong vs. Godzilla*. For instance, in this script, rather than Kong being used as a publicity attraction it is Godzilla who is towed from Japan to an island resort for such a purpose, while in the last film Kong is towed from an island to Japan as the new mascot of Pacific Pharmaceuticals. And rather than use Kong to fight Godzilla, the JSDF decides to revive Godzilla with electricity to fight Kong! There was also said to be a stipulation in the creative process that since in the last film the action took place mostly north of Tokyo, in this new scenario the action should take place mostly south of Tokyo. Also present are another crop of magical red berries, all the way over in Africa.

And, taking the place of the Odako (giant octopus), in Africa Kong fights a giant scorpion.^[10]

Speaking of Africa, it's entirely possible Toho intended to do on-location filming there, something they had planned to do in Sri-Lanka for *King Kong vs. Godzilla* before Kong ate up the budget.^[11] There is also mention of Kong and the baby hiding out in a lost city in the African jungle which would have made for an interesting visual. Likewise, the idea of Kong becoming parent to a small child is an interesting new direction for the character and Sekizawa deserves credit for the idea. In fact, it would still be an interesting storyline for King Kong in the future.

The storyline has some other wild new ideas up its sleeve as well, chief among them when the defense force builds a life-sized Kong decoy filled with explosives. They then tow the creation via balloon (purposely to remind Godzilla of his battle with Kong at Mt. Fuji) to get the attention of Godzilla, who follows it out to sea and the defense force drops it onto him. Godzilla isn't the only one fighting the military, and one scripted scene also had Kong fighting the US Navy at sea. Last but not least, the idea of Godzilla's lifeless body being used as an amusement park attraction is likewise an interesting concept.

Some of these concepts would work their way into Sekizawa's future scripts over the years. For instance, the idea to revive Godzilla with electricity was later used in *Ebirah, Horror of the Deep* (1966).^[12] Ten years later in *Godzilla vs. Gigan* (1972) Sekizawa returned to the idea of a monster amusement park.^[13] The concept of Godzilla's seemingly lifeless body carried over into Sekizawa's first draft for *Mothra vs. Godzilla* in 1963. Instead of Mothra's egg as in the finished film, Happy Enterprises acquire Godzilla's "corpse" when it washes ashore after the opening typhoon. Eventually it was deemed Mothra's egg would suit the story better, though. Sekizawa's statements on human corruption that appear in this treatment via the baby, which is eventually deported from Japan and not allowed sanctuary in other countries due to Kong's pursuing of the child, would also turn up in *Mothra vs. Godzilla*.

Lastly, it's time to answer the million dollar question: Just how does the script for *Continuation: King Kong vs. Godzilla* handle the rematch? And more importantly, who wins? That's not an easy question to answer. For

one, the two scripted battles in the story are light on choreography, which was often the case in the early screenplays of the 1960s.^[14] The first encounter between Kong and Godzilla on an island is well done, with Kong approaching Godzilla's still lifeless body as it is being jolted with electricity. Kong bashes Godzilla on the head who appears to be dead, but as Kong walks away, Godzilla finally revives and sweeps Kong's legs with his tail in a surprise maneuver. Due to translation issues, it is not clear who wins round one. Not much is written of the final battle, only that Mt. Aso^[15] would begin erupting and that Kong saves the baby from rivers of lava whilst battling Godzilla. In the end, both monsters are consumed by the volcano. So once again, though Kong is blatantly the sympathetic hero in the eyes of the audience, the battle ends in something of a draw.

As to why this film never went forward, Tomoyuki Tanaka may have felt it was too repetitive of the previous film. It's worth noting that, supposedly, the \$220,000 licensing fee that Toho initially paid for Kong the previous year actually allowed them use of the character for the next five years, so a rights issue with Kong likely wasn't the problem.

Giant Monster Gamera vs. The Ice Men From Outer Space (1966)

Intended Release Date: 1966

Screenplay by: Niisan Takahashi **Proposed Cast/Characters:** Unknown

Proposed Monsters: Gamera, Ice Giant

Story A group of Ice Men from space invade earth, and, in an effort to induce a new Ice Age, set off volcanic eruptions across the world. Hoping that the volcanic ash will drive mankind underground, the Ice Men are dissapointed when this fails to happen and so they enslave the human race instead. In space, Gamera escapes the confines of the Plan Z rocket and returns to earth at the same time that mankind launches an attack on the Ice Men, who repsond by unleashing their gigantic Ice Giant. Gamera and the Ice Giant battle and Gamera emerges victorious.

Commentary Before *Gamera vs. Barugon* was decided upon as the story for the first Gamera sequel, the original storyline was quite different.^[16] The story was to open with the world already plunged into multiple volcanic eruptions, while at the same time flying saucers are sighted in the skies. It is only after mankind doesn't retreat underground as planned that the Ice Men, who have been inducing the eruptions by dropping low megaton nuclear bombs into them, step out of the flying saucers to reveal themselves. Apparently the Ice Men were literally ice men, and would be transparent due to their ice bodies with their internal organs and skeletons clearly visible. The Ice Giant was said to be modeled after the Jotunn Frost Giants of Norse mythology, specifically Ymir. These mythic ice men notably appear in 2011's *Thor* as the main antagonists. Though the ice men were scrapped, the element of fire and ice seemed to appeal to Takahashi, who gave Gamera's new opponent, Barugon, the curious ability to freeze objects with its tongue.

Daiei's planning committee was intrigued by the idea of the Ice Giant, and so decided to give the ice giant its own film, though the ice was changed to stone and the humanoid monster became Daiei's other signature

monster Daimajin

according to *Gamera Pictorial Daiei History Of Treasured Movie Fifty-Five Years*. Furthermore, *Daimajin* was released on a double bill with *Gamera* vs. *Barugon* on April 17, 1966.

Batman Meets Godzilla (1968)

Intended Release Date: Unknown

Treatment by: Unknown **Proposed Producer:** William Dozier **Proposed**

Cast/Characters: Batman/Bruce Wayne (Adam West), Robin/Dick Grayson (Burt Ward), Batgirl/Barbara Gordon (Yvonne Craig), Commissioner Gordon (Neil Hamilton), Ito Nagano [Outerpol Chief], Klaus Finster [German supervillain]

Proposed Monsters: Godzilla

Story While taking a cruise ship to Japan, Commissioner Gordon and his daughter Barbara (aka Batgirl) find themselves capsized in a tidal wave. The event was no accident, but a calculated attack by Klaus Finster and his weather control device. From his underground lair beneath Mt. Fuji, Finster demands \$20 million in ransom or he will unleash devastating storms on Japan. Commissioner Gordon calls for Batman and Robin to come to Japan. The dynamic duo learn that Finster isn't controlling the weather as he'd claimed, but Godzilla! Batman and Robin first encounter the monster in Ise Bay and are surprised to see that the monster is affectionate towards Batgirl. Batman deduces that Godzilla is lonely and creates a "Godzilla mating call." After threatening Tokyo, Finster and his goons roam the deserted city until he is defeated by Batman, Robin, and Batgirl. However, Godzilla is still summoned to Tokyo and, before absconding with Batgirl, destroys the Batmobile. Batman then distracts the beast with the Godzilla mating call while Robin rescues Batgirl and Batman then knocks Godzilla unconscious with a dynamite-induced blow to the head. The Japanese people build a rocketship around Godzilla and then blast the monster off into space.

Commentary In the 1970s Godzilla had his own title, *Godzilla, King of the Monsters*, from Marvel Comics. In it, he battled the Avengers, the Fantastic Four, giant robots from Stark Industries, SHIELD, Devil Dinosaur, Dum Dum Doogan and even had his photo snapped by Peter Parker. Ten years prior to that Godzilla had a flirtation with DC comics in the form of *Batman Meets/vs. Godzilla*. If the film had been made, then Godzilla would have officially crossed paths with not only Marvel but DC as well. But like *Frankenstein vs. Godzilla* (see Part II), the genesis of this script is somewhat confusing. Though little is known about it, *Batman vs. Godzilla*

was a real screenplay by Shinichi Sekizawa submitted in November of 1965 and is listed as being 38 pages long and “unfinished” in *Toho Tokusatsu Unpublished Works*.

To be frank, not much is known—or rather not much can be confirmed—regarding Sekizawa’s story. Much of what is reported on *Batman vs. Godzilla* actually comes from what could be a completely different film: an unmade sequel to *Batman: The Movie* (1966) by William Dozier—more on that later. Supposedly in Sekizawa’s version there is a weather control device in play which would later figure into *Son of Godzilla*. Beyond that, nothing is actually known of Sekizawa’s script other than Godzilla obviously clashes with Batman. On top of this, Sekizawa’s script was written two months before *Batman* premiered on TV, though Toho could have been aware of the production.

Though Toho’s knowledge and/or connections to the TV series are nebulous, William Dozier, producer of *Batman: The Movie* (1966) and the TV series, was keenly aware of Godzilla and had plans for a crossover of his own. It is still unknown to this day whether or not Dozier had any contact with Toho, or if he was aware of Sekizawa’s screenplay from 1965.

Whatever the case, as late as 1968 Dozier imagined a sequel to *Batman: The Movie* called *Batman Meets Godzilla*. Though the film would have made for a thoroughly entertaining Batman adventure, it wouldn’t have meshed well at all with the established Showa Godzilla series. That being said, Dozier certainly imagined his film in that continuity though, as Batman watches footage from *King Kong vs. Godzilla*^[17] to learn about his foe in the treatment. Actually, Godzilla has been presumed dead since the battle, therefore it would seem whoever wrote the treatment either deliberately ignored more recent sequels like *Son of Godzilla* or was unaware of them.

That issue aside, the 22 page treatment is tremendous fun for anyone who is a fan of either franchise. Even without Godzilla, the aspect of Batman in Japan is fantastically handled. In one scene Batman and Robin must confront sumo wrestlers on a bullet train. In another, they run around nude in a bathhouse (but still wearing their cowls) because “they must honor tradition.” In another, samurai actors in a Kabuki theater attack Bruce Wayne and Dick Grayson, the list goes on and on...

Amazingly, the villain of the piece is original to the film, and not the Joker or Penguin as is often assumed. This was, perhaps, done in an effort to make certain that the villain didn't overshadow Godzilla, Batman's main opponent. Though initially the authorities believe that Finster has a weather control device, it turns out he actually controls Godzilla, whose body can generate tidal waves and his footsteps earthquakes (an ability more akin to Daimajin than the Big G). It is mentioned that when not being controlled by Finster, Godzilla rests in the Japan Trench. Batman's first clue as to Godzilla's involvement comes via a riddle found on a dead ally that reads:

"To Batman, Monsters don't know Which way to go Unless they are shown the way"

Godzilla more or less appears in three major set pieces, first in Takada, then Osaka, and finally in Tokyo. Godzilla gets some spectacular destruction in the final act where he swipes down Tokyo Tower with his tail, crushes the Eitai Bridge, and engages in what the treatment calls "an unparalleled orgy of destruction." Godzilla also snatches up an escaping Batmobile and then absconds with Batgirl.

Godzilla ventures into King Kong territory when he becomes enamored with Batgirl! The treatment even says, "Love happens to Godzilla" when he looks at her. There was also a dropped idea to create a giant robot female Godzilla^[18] when it is deduced Godzilla arrives in Japan every five years looking for a mate. However, this idea is literally crossed out in the treatment, and in pencil above it is written the new plan to create a Godzilla mating call—in all likelihood because a giant robot Godzilla would prove too expensive.^[19] Naturally, had this idea come to fruition, it would have predated Mechagodzilla by nearly seven years. The version of the ending with the robot Godzilla is quite humorous. As Godzilla tussles with his identical robot double, the heroes lose track of which is the real Godzilla. One of the beasts lifts up the other and carries it off romantically into the ocean, perhaps never to be seen again. Ironically, the other version of the climax also predates an idea from 1984's *The Return of Godzilla*, where Batman ponders luring Godzilla into an active volcano! Batman's other idea borrows from 1965's *Gamera*, wherein Godzilla would be shot off into space in a rocket.

However, most fans are surely wondering, do Godzilla and Batman ever truly come to blows? The answer for the most part is no, but there does exist what would have been a highly entertaining scene where Batman scales Godzilla. And once he reaches his head, he grapples onto his ear with the Bat-rope and then plants an explosive that blows a chunk of Godzilla's head off when it detonates! Godzilla then falls over unconscious nearly crushing Batman in the process. After that, the giant rocket is built around Godzilla, who wakes up just as it begins to take off. And thus Godzilla's fate, like Gamera's before him, lies in the stars.

For those who love campy humor, there is loads of it in the classic Batman vein. For instance, the Chief of Police in Tokyo is named Sadakichi O'Hara! He is even said to resemble Chief O'Hara, implying Dozier had plans for Stafford Repp to play both parts. The treatment's ending is also something special and would have been a treat for Batman fans. In it, Batman and Robin and Bruce Wayne and Dick Grayson are all seen attending a baseball game together, though Bruce and Dick are oddly unable to speak due to contracting laryngitis. Later, the dynamic duo boards their jumbo Batjet only to find Bruce and Dick inside waiting for them. In fact, the Batman and Robin seen at the baseball game were transistorized robots meant to convince the public that Bruce and Batman were not one and the same.^[20]

Though it's an undeniably interesting storyline, it could have very well derailed the Godzilla franchise in Japan. For that matter, the *Batman* TV show was already derailing itself in America, where Batmania was beginning to subside. To help with the show's ratings Batgirl was added in the third season, but ABC still decided to cancel the series. NBC agreed to take over the series, but sadly the *Batman* sets had already been destroyed. As such, NBC passed on picking up on the series. This too, could have been one of the factors in *Batman Meets Godzilla* not getting very far along in development. Perhaps Dozier had hoped a crossover with Godzilla was just what his *Batman* series needed? If Dozier ever approached Toho is unknown, and his treatment may well have been totally unauthorized.

Gamera's Last Hurrah: *Gamera vs. Wyvern* (1972)

Intended Release Date: 1972

Proposed Director/SPFX Director: Noriaki Yuasa **Proposed Writer:** Niisan Takahashi **Proposed Cast/Characters:** Unknown **Proposed Monsters:** Gamera, Wyvern

Commentary Around the same time that Tomoyuki Tanaka was planning to revive King Ghidorah in 1972 for what became *Godzilla vs. Gigan*, Daiei was keenly aware of this^[21] and was planning on creating their own version of the monster to face their famous turtle in *Gamera vs. Two-Headed Monster Wyvern*. In the 1991 featurette *Remembering the Gamera Series* Noriaki Yuasa says in an interview, “When I was working on [*Gamera vs.*] *Zigra*, the next project and storyline was already being planned for the following year. Though we didn’t have a big budget, this time we had to compete with Toho’s King Ghidorah, so we all agreed to come up with a monster that could compete with Ghidorah.”

The Wyvern was to have a long, snake-like, silver-scaled body three times Gamera’s size, topped with two, long-necked heads and flanked by two tattered wings. Like King Ghidorah, the monster would have had two feet but no arms. The monster was believed to have been able to breathe fire, and production art exists showing Gamera battling the beast surrounded by flames. Contrary to popular belief, Wyvern was never axed and replaced with the cobra monster Garasharp, who actually wasn’t dreamed up until the 1990s (see Part III).

Additionally, Noriaki Yuasa claimed a suit for Wyvern was built. However, when Daiei officially announced its bankruptcy in November of 1971 (the studio had in fact, unbeknownst to its staff, been bankrupt since 1970), the angry workers destroyed the Gamera suit (and presumably the Wyvern suit) with a hammer.^[22] Specifically, this is what Yuasa told David Milner in July of 1996 when asked about the unmade Gamera film, which Milner mistakenly refers to as *Gamera vs. Garasharp*: “Right after *Gamera vs. Zigra* was completed, I went to talk with the members of Daiei’s Planning Department about the next Gamera movie. I remember that the

next monster was going to be a twin-headed one. The monster costume had been made, but Mr. Takahashi had not yet written the script, when Daiei declared bankruptcy.”

This last statement obviously answers the question as to why not much is known about *Gamera vs. Wyvern*, since Takahashi never wrote a treatment or script. And it’s a shame too, as Wyvern looked to be the most intimidating Gamera foe ever created. In the west, Wyvern seemed to somehow morph into “Leoman” as there was talk of a film known as *Gamera vs. Leoman*, in which Gamera was to battle a “two headed foe,” mentioned in Jeff Rovin’s *A Pictorial History of Science Fiction Films*. However, *Gamera vs. Leoman* was actually an earlier concept that was rejected in favor of *Gamera vs. Zigra*.

Gamera did finally return for one last hurrah in 1980’s *Gamera Super Monster* poorly produced by Tokuma Publishing.

Tsuburaya Productions (Almost) Does Godzilla: *Godzilla vs. Redmoon* (1972)

Proposed Release Date: 1972-73

Screenplay by: Innoue Mitsuda & Tetsuo Kanoshiro **Proposed Director:**

Shokei Tojo **Proposed Producers:** Noboru Tsuburaya & Toyowaki Awa

Proposed SPFX Director: Kazuo Sakawa **Proposed**

Cast/Characters: Katsuji Uchida [reporter], Keiko Ikawa [photographer], Suzuki [young boy], Ippie [young boy from Habu Island], Onashisuni [greedy entrepreneur], Ken [Onashisuni's henchman]

Proposed Monsters: Godzilla, Redmoon, Erabus, Hafun

Synopsis Tremors on the moon are investigated by an Apollo spacecraft which witnesses the rising of a dragon-like monster dubbed Redmoon. Back on Earth, on Okinawa's Habu Island, another monster named Erabus is discovered. When the military is unable to defeat both monsters, they decide to lure Redmoon to Habu Island to battle Erabus. Instead, Redmoon becomes infatuated with the female monster and the two run off together for parts unknown. The military decides to drop the matter and let the monsters live in peace. However, a greedy entrepreneur who knows Erabus's blood possesses rejuvenative properties kills Erabus's newborn baby monster Hafun. This enrages the two monster parents who begin destroying Okinawa. Godzilla arrives on the island and puts a stop to their rampage but, in a rare showing of compassion, allows Redmoon to fly back from whence he came.

Commentary Of all the "lost Godzilla films" *Godzilla vs. Redmoon* (in Japan titled *Godzilla, Redmoon, Erabus, Hafun: Extraterrestrial Monsters*) is one of the better known ones in fan circles, with western kaiju otaku aware of its existence all the way back in the 1990s. Most fans are aware of the film's major details, being that a male monster from space mates with a female earth monster. When their offspring is killed, they go on a rampage across Okinawa and must be stopped by Godzilla.

Two major stories circulate as to this film's genesis, and both are inescapably linked to *Daigoro vs. Goliath*, a Tsuburaya film released on December 17, 1972, to celebrate the studio's 10th anniversary.^[23] In the well-produced children's film, juvenile monster Daigoro must muster his courage to defeat the bully monster from space, Goliath. Also featured via flashback was Daigoro's fearsome mother. One theory speculates that Tsuburaya Productions proposed to Toho to reuse the three suits for a Tsuburaya 10th Anniversary film guest starring Godzilla. Goliath would be Redmoon, Daigoro's mother would be Erabus, and Daigoro would be infant monster Hafun. The other theory goes that *Godzilla vs. Redmoon* was actually planned first, and when it was abandoned for whatever reasons, Tsuburaya produced *Daigoro vs. Goliath* instead.

In the book *Godzilla Toho Champion Matsuri Perfection*, it is implied that either *Daigoro vs. Goliath* or *Godzilla vs. Redmoon* was in the planning stages all the way back in 1970, and talk didn't get serious until 1971. In an interview with the script's writer, Innoue Mitsuda, he mentions traveling to Okinawa on August 8, 1970 and also states there was a mutual desire between Toho and Tsuburaya Productions to officially co-produce a feature together for the latter's tenth anniversary. The main stipulation he clarifies is that Tsuburaya wanted to film in Okinawa (at the time Japanese citizens needed a passport to travel to Okinawa). The co-production was unusual because as he put it, "At this time, Toho kept the new special effects movies in-house as much as possible."

Furthermore, *Toho Tokusatsu Unpublished Works* lists *Godzilla vs. Redmoon* as being planned for 1973, after the release of *Daigoro vs. Goliath*. So too does Japanese website cyberkids1954. So, it is still unknown for certain whether *Daigoro vs. Goliath* resulted in *Godzilla vs. Redmoon*, or *Godzilla vs. Redmoon's* cancellation resulted in *Daigoro vs. Goliath's* production. Whatever the case, set to direct the film was Shokei Tojo, with Noboru Tsuburaya and Toyowaki Awa as producers and Kazuo Sakawa as special effects director. As can be seen, no Toho staff were directly involved. Most fans report that the suit Toho planned on loaning to Tsuburaya was the old *Son of Godzilla* suit. This theory doesn't hold a lot of water however, as said suit had actually suffered water damage when it was used as the water suit for *Godzilla vs. Gigan* (1972).^[24] That being said, it

should be noted that artwork for the project done by suit actor Hariken Ryu did feature the Musukogoji design though.

Though no one can agree on whether the film was pre or post *Daigoro vs. Goliath*, the script was published in full in *Toho Champion Matsuri Perfection*. Though the idea of two monsters falling in love is interesting, it would have made for a better Gamera film than a Godzilla adventure. In fact *Godzilla vs. Redmoon* might be most comparable to *Gamera vs. Barugon* in that the story revolves around the creative efforts of the military to destroy the monsters more so than the climactic monster battle. Among the military's schemes are using Tokyo's own pollution to weaken Redmoon, while poison gas and dynamite are used on Erabus. When neither schemes work they decide to lure the two monsters together so that they will fight on Habu Island. For that matter, up until the point Godzilla shows up, one might very well think that they were reading a Gamera screenplay due two prominently featured child characters. As usual, the main protagonist is a reporter and his female photographer. To hit home that this is a child's film, the reporter works for *Boys Magazine*, and his five year old nephew Suzuki tags along with him to Okinawa to meet his pen pal, Ippie, who lives on Habu Island.

As for the two monsters who get the most screen time, Redmoon's introduction sounds quite dramatic on paper. The scene is described with the white lunar sand running off of a huge red dragon-like body as it emerges from the moon's surface, and at one point a giant lone eye is glimpsed. Erabus's introduction is also fairly intriguing. If one didn't know better they might have thought that Shinichi Sekizawa came up with the idea as the story contains the perennial red juiced miracle cure (in fact Erabus's blood). An evil entrepreneur is determined to harvest the red juice from the roots of a tree buried in the ground, which turns out to be Erabus's tail. When the monster awakens it burrows deeper into the ground and later surfaces to wreak havoc across Okinawa. At the same time, Redmoon is on mainland Japan causing some good old fashioned city destruction with a distinct 1970s angle. Like *Godzilla vs. Hedorah*, the script is rife with ecological sermons and Redmoon is actually weakened by Tokyo's smoggy atmosphere. Writer Mitsuda even says the pollution elements were inspired by real events caused by the US airbase in Okinawa in 1969 (even though the pollution scenes take place in Tokyo).

For most fans, the most notorious aspect of *Godzilla vs. Redmoon* was the “mating scene” which in fact turns out to be non-existent. In the script it says, “Redmoon came from the moon, it was love at first sight in the Earth’s beauty monster Erabus.” Fans have long speculated as to just how the “love” scene would play out. Not surprisingly as a proposed kid’s film it is handled tastefully, with the monsters nuzzling one another after it is clear that they aren’t going to fight, and they then run off for parts unknown. At a later date, little Hafun is discovered. Amazingly enough in a refreshing twist, the military decides to let the monsters be until they go crazy at the death of Hafun.

For many years, fans assumed the entrepreneurs were trying to capture Hafun to put him on display. In fact, they are trying to capture him because his mother Erabus’s blood contains miraculous properties and they assume the same is true of Hafun. When he is killed the parents become enraged and start destroying Okinawa. Naturally, this is where Godzilla comes along to defend Japan. The end battle is not choreographed in great detail, and mostly mentions Redmoon dive bombing Godzilla and attacking him from above. In this translation, it appears that Godzilla kills Erabus when he throws her into the sea, the surface of which has caught fire due to the battle. Curiously, Redmoon is allowed to survive when one of the sympathetic child characters begs Godzilla to have mercy, and Redmoon flies back to the moon.

Godzilla only features in one other incredibly brief scene outside of the climax. When Tokyo Bay catches fire after a jet fighter crashes into an oil tanker, Godzilla watches Redmoon flying overhead. As Godzilla was not well integrated into the storyline, this is one Godzilla film probably best left on the chopping block.

Tokyo S.O.S.: Godzilla's Suicide Strategy (1973-1978)

Intended Release Date: Unknown

Screenplay by: Hiroyasu Yamaura **Proposed Cast/Characters:** Emi [reporter], Hayato Ichimonji [helicopter pilot], Yosuke Mitsumoto [scientist], Zentaro [photographer], Prime Minister of Japan, Titan Alien Leader **Proposed Monsters:** Godzilla, Gigan, Chamelegon

Story Aliens from the Planet Titan approach the Prime Minister of Japan and demand that the island nation surrender to them within ten days. Soon after Japan's economy is devastated by a massive hurricane generated by the monster Gigan, under control of the Titans. After Godzilla runs off Gigan, to deal with Japan's defender the Titans utilize their invisible mechanical monster Chamelegon to attack earth. Due to the fact that the monster is made from an alien metal invisible to the human eye, when Godzilla—lured to the monster by its sonar waves—shows up to battle it in the cities, the panicked populace believe he is reverting to his old destructive ways and attacking them. Therefore, the evil aliens effectively turn the public against Godzilla, who is blinded in a defensive assault by the Air Force and retreats into the Japanese Alps. While Japan suffers from a food shortage, the Titans demand the country fly a white flag from Tokyo Tower to signal their surrender. When the Japanese refuse to do so, the Titans unleash Gigan and Chamelegon on Tokyo who are vanquished by the blind Godzilla.

Commentary Fan dogma has always stated that Toho pink-slipped Godzilla into retirement due to *Terror of Mechagodzilla's* poor performance at the Japanese box office, which had performed even lower than *Godzilla vs. Megalon* (1973). However, Toho naturally hoped the film would be successful enough to generate more sequels. It was evident in the final scene that Toho was trying to minimize wear and tear on the Godzilla suit as the parting shot of Godzilla in the water was brought to life by a goofy looking publicity suit to minimize damage to the filming suit.^[25] But when

the film sunk at the box office future sequels were deemed DOA. Or were they?

Other scholars speculated Godzilla's retirement was actually due to a distribution deal struck with Disney to distribute re-releases of their famous cartoons in Japan at some point in 1976. The deal resulted in the March 13, 1976 release of *Peter Pan* with a host of Donald Duck cartoons, and was thusly the first Champion Festival to contain no new Godzilla films or rereleases of past tokusatsu fare. This theory that Disney is what killed the Showa series could be backed by a mysterious story draft by Hiroyasu Yamaura which could have been concocted after *Terror of Mechagodzilla's* release.

When many western fans heard about the undeniably cool sounding *Tokyo S.O.S.: Godzilla's Suicide Strategy* script, they initially thought it to be a hoax until it was revealed to be an entry in *Toho Tokusatsu Unpublished Works*. Even then, the only details known about the film was that Godzilla would battle Gigan and an invisible monster called Chamelegon under the control of yet more aliens. Though this abbreviated logline sounds boring and unoriginal, the three page outline submitted by Yamaura is anything but. It is, in fact, fantastic and had it been produced might have provided an even more satisfying and emotionally charged Showa Series finale than *Terror of Mechagodzilla*.

In an era where Godzilla more often than not felt like a guest star in his own franchise, Yamaura not only gives the monster plenty of screen time but also a character arc of sorts. Midway through the script the Titan aliens are successful in turning Japan against Godzilla when they lure him to a town near the Japanese Alps using sonar. There he battles the invisible monster Chamelegon, which no human can see, and thusly Japan thinks their watchdog has turned on them after which the defense force blinds Godzilla with chemicals via a helicopter attack. The monster staggers off into the Japanese Alps and is presumed dead until he resurfaces for the climax to do battle with Chamelegon and Gigan. What makes the battle interesting is the fact that Godzilla is still blind, and Yamaura even mentions the *Zatoichi the Blind Swordsman* franchise in the outline to make his intent explicit. Teruyoshi Nakano said in an interview regarding the 1970s G-films that tainted heroes, or heroes with weaknesses, were popular during the 1970s. So a blinded Godzilla certainly makes for an interesting

new direction for the character. It also begs the question, had the script been produced and the series continued, would Godzilla have stayed blind in future entries?^[26]

Adding to the tragic air of the story is the fact that the JSDF helicopter pilot who blinds Godzilla did so because his sister was injured in “Godzilla’s attack.” However, once he finds out Godzilla was in fact defending her city from an enemy monster, he is ridden with guilt. During the climax, he attacks Gigan in the same helicopter and is shot down. As Gigan is about to crush him, Godzilla bursts from the ground and saves him in what would have been one of the monster’s more far out entrances of the 1970s. Sadly, there is virtually no choreography for the final battle listed in the outline other than Godzilla uses sound to hunt the two monsters.

The story’s only flaw is perhaps that it utilizes alien invaders yet again and would have been the seventh time overall in the series that this concept was utilized. Once again though, Yamaura comes up with interesting invasion methods on the part of the aliens, who induce a hurricane to ruin Japan’s crops and therefore, its agriculture. At one point, someone in the Diet makes mention that perhaps the mysterious man who assaulted the Prime Minister was merely a terrorist posing as an alien (and this may have made for a more interesting concept). Also somewhat repetitive is the “Godzilla goes bad” angle which was used to a lesser extent in *Godzilla vs. Mechagodzilla*.

Had the script been produced, it would also have marked Gigan’s third appearance in the series. The monster was likely included due to the fact his suit was in good condition, and Tomoyuki Tanaka had always liked the monster—more likely than not because *Godzilla vs. Gigan* (1972) was the highest grossing film of the 1970s. For fans no doubt wondering how Gigan’s earlier demise on *Zone Fighter*^[27] would have been handled, there is vague mention in the translated treatment of Gigan as being “risen by Titan star people.” Whether this implies some sort of reconstruction or resurrection is unknown. The monster would have gained a new power in this film: the ability to generate hurricanes. In the story it is implied that Gigan somehow creates the hurricane, and in what would have been a standout scene, the heroes spy Gigan flying in the eye of the storm via plane.

As for the new monster Chamelegon, it is yet another robot, and is said in the script to be made from “special universe metal” and stands 50 meters tall weighing in at 28,000 tons. As for physical descriptions, Yamaura only mentions it would be armed with a huge rotating saw. It’s also debatable whether or not Godzilla can see Chamelegon. Some sources claim Godzilla’s ability to see the invisible monster isn’t due to a new superpower, but rather the fact that Godzilla is a tetrachromat, an animal possessing four types of cone cells in the eye giving it higher intensity light receptors.^[28] Therefor Godzilla can see Chamelegon while humans can’t. However, in the treatment itself, or at least this author’s translation of it, it is stated that Chamelegon alerts Godzilla to its presence via a special sonar detectable only to Godzilla. Godzilla not being able to see Chamelegon also makes more sense in the final battle when the monster learns to use his sense of hearing to counter the two monsters’ attacks.

There is great debate as to this outline’s placing. Many western fans assume this script was written in 1976, but this has actually never been confirmed. Even *Toho Tokusatsu Unpublished Works* seems to be uncertain when it was written.^[29] It’s entirely possible it was one of the many scripts resulting from the 1978 Godzilla Revival Meeting. Another more likely possibility is that this was written around the same time as *Godzilla vs. Mechagodzilla*, which would explain two curious “repetitive” elements in the screenplay.^[30] In addition to Godzilla going bad—a concept explored in the aforementioned 1974 film—the aliens in this script are implied to be from a planet being sucked into a Black Hole (or “Dark Nebula” in the translation). Additionally, the idea of a food shortage in Japan was explored in 1974’s *Great Prophecies of Nostradamus*. Yet another possibility can be found in the story’s homage to the *Zatoichi, the Blind Swordsman* series. In 1973’s *Godzilla vs. Megalon*, a scene was filmed and deleted where Godzilla uses a telephone pole as a toothpick which was meant as a nod to the toothpick munching Zatoichi. So this script could have been a precursor to *Godzilla vs. Megalon*, hence Gigan’s presence. Other curiosities in the script include the naming of the monster Chamelegon, which was the name of a similar monster from Tsuburaya Productions 1974 series *Mirrorman*.^[31] Like this script’s monster, the Chamelegon on the TV series also had the ability to turn invisible. Also, Yamaura occasionally wrote for *Mirrorman*,

so either he came up with Chamelegon in 1973, or he possibly lifted the name and concept intentionally from the Tsuburaya Productions series after 1974. Also one of the human characters is named Hayato Ichimonji, the same name of a character from the *Kamen Rider* series according to *Toho Tokusatsu Unpublished Works*. Whatever *Tokyo S.O.S.: Godzilla's Suicide Strategy*'s placement in the canon of Godzilla films that never were, it looked to be one of the better ones.

Sidebar: Terror of Titanosaurus!

In 2016, Yukiko Takayama (screenwriter of 1975's *Terror of Mechagodzilla*) wrote a follow-up/Titanosaurus spin-off to the Showa Godzilla finale in short story form for the magazine *Tokusatsu Hihou*. Set 100 years after the events of *Terror of Mechagodzilla* in 2075, Katsura is revived by a deep sea mining corporation. The corporation uses thousands of human androids with A.I. to do their bidding and in their midst is a revived cyborg version of Titanosaurus. When the robots, led by the Mecha-Titanosaurus, revolt and attack Tokyo, Katsura is called in to deal with the situation. In the story's last moments, Katsura boards a submarine which is attacked by Titanosaurus. He recognizes Katsura floating in the deep water and picks her up in his hand. The two have a final moment of reflection wherein both realize they are cybernetic shells of their former selves and Katsura drowns in the depths.

Toho Gets Hammered: *Nessie* (1976-79)

Intended Release Dates: December 1978; Summer 1980

Screenplay by: Michael Carreras & Euan Lloyd (Storyline), John Starr (Treatment), Christopher Wicking (First Draft), Bryan Forbes (Third Draft)
Producers: Michael Carreras, Euan Lloyd, David Frost, Tom Sachs & Tomoyuki Tanaka **Proposed Directors:** Mike Hodges, Brian Forbes, Lindsay Anderson, Andrew V. MacLaglen, Michael Ritchie **Proposed SPFX Director:** Teruyoshi Nakano **Proposed Cast:** Roger Moore, Candice Bergin, Charlton Heston, Julie Christie, Richard Harris, Katherine Ross, Michael Caine, Shirley Lansing, Gregory Peck, Jean-Paul Belmondo, Ryan O'Neal, Richard Burton, Burt Lancaster, Michael York, Cliff Robertson, Richard Chamberlain, Michael Douglas, Ian Ogilvy, Ando, Rosalind Lloyd, Michael Billington.

Proposed Monsters: Nessie

Story A truck carrying the dangerous chemical Mutane 4 crashes into Loch Ness, awakening its famous monster. Not only that, when the monster ingests the compound it mutates and grows even larger. Nessie escapes the confines of the loch and swims through the North Sea, where it attacks a hovercraft and an oil rig, on its way to the South Pacific to plesiosaurus breeding grounds. In the Sunda Strait of the South China Seas it meets its end via a thermonuclear detonation.

Commentary In the early 1960s, UPA bigwig Henry G. Saperstein asked the secretary at the Motion Picture Association of America who made the best sci-fi and horror films. Her answer was Toho in Japan and Hammer in England. And indeed the secretary was correct; of all the studios in the world at that time, those two were undoubtedly the most prolific. Ironically in the late 1970s, when both studios were no longer producing their signature outputs,^[32] they finally joined forces. To be precise, both studios were excited by the looming remake of *King Kong* produced by Dino DeLaurentiis slated for release in 1976. Assuming there would be a revival of interest in giant monster films, Hammer concocted the idea of a big budget disaster film starring the Loch Ness Monster. Among Hammer's

other many gestating projects of the time was an adaptation of *Vampirella*. Toho at this time had taken a break from dai kaiju eiga, and their latest tokusatsu film had been 1975's *Conflagration*, about a hijacked oil tanker that sets Tokyo Bay ablaze. It was Michael Carreras of Hammer who had the idea for a film about Nessie, supposedly all the way back in the early 1970s when Hammer was still set on producing Dracula and Frankenstein films. And it was also he who approached then Toho president Kikumaru Okuda about handling the picture's effects sometime in 1975. Also involved in the milieu of producers, of all people, was David Frost (the famous British journalist who interviewed President Nixon) who backed the fledgling picture via his Paradine Productions.

The production was announced by Frost as a press conference aboard the ship *Hispaniola* along the Thames on London's Victoria Embankment. "By Easter of next year, Nessie may have traveled through here as well," Frost announced at the conference.^[33] At the same event Michael Carreras announced that bringing Nessie to life would be Toho Studios of Japan, whom Carreras called "the finest experts in the world" and were currently building a quarter scale \$500,000 model of the monster based off of "existing evidence." Consulting on the project was famed British naturalist and Nessie expert Sir Peter Scott, who Carreras went so far as to say was designing the Toho Nessie. Carreras's remarks were naturally more or less hogwash regarding an aim for realism, for at the same event he claimed Nessie would be "Two and a half times the size of a jumbo jet." That size a plesiosaurus most certainly was not—and not long after that David Frost described Nessie as being twice as large as a British bus.

Carreras further explained that Toho would handle the effects work under Teruyoshi ("Aki") Nakano, storyboard the entire script, and allow Hammer the use of their famous "Big Pool" for filming of water based footage. "The Toho Studios in Japan have in conjunction with ourselves, done a complete storyboard on the film, and have also built a quarter scale creature which had to be modified and remodified until we all agreed on the design." Though not announced at the conference, rumors persist Hammer was toying with the notion of shooting the film using some type of unknown 3D process.^[34] Carreras further boasted, "It's going to be a big canvas picture—we've spent a lot of time and money developing the script and I think we

have achieved a very fine one.” Not too many story tidbits were dealt out either, other than that Nessie would escape the loch and go on a worldwide destruction tour of earth’s oceans.^[35] He also stated, “Originally we had two different people [Chris Wicking and John Starr] do treatments, then two different people wrote two separate screenplays and then finally when we felt we had gotten all the right ingredients we wanted together we went and got Bryan Forbes to do the final shooting script.” Towards the end of the conference Frost even boasted that, “Our film will make *Jaws* look like a toothpaste commercial.”

The next step for Hammer was to look for investors, which they found at the Cannes Film Festival in the form of Columbia Pictures, whose President David Begelman was interested in the idea.

The screenplay for the film, then called *Nessie: Monster of the Past*, developed thusly: Michael Carreras and Euan Lloyd (whose wife Rosalind was to have a supporting part in the cast) made the first story outline. Then John Starr penned the first story treatment. The man who then did the first screenplay draft of the film was Hammer’s top scribe at the time, Christopher Wicking. Wicking was said to be heavily inspired by *In the Wake of Sea Serpents*, a seminal work by cryptozoologist Bernard Heuvelmans. The main idea that interested him apparently was the notion that the bones of plesiosaurs had been found on remote islands in the South Pacific. Consequently, in his script Nessie sets off for the South Pacific because it is plesiosaurus breeding grounds. That being said, Wicking envisioned his version of Nessie as a similar but different type of prehistoric reptile: an Elasmosaurus. Though not a plesiosaur, an elasmosaurus looks incredibly similar and most people wouldn’t know the difference.

Initially the budget was set at \$4 million but eventually swelled to \$7 million. In *A History of Horrors: The Rise and Fall of the House of Hammer* Tom Sachs is quoted as saying, “Paradine had a lot of ‘clout’ and they managed to come up with quite a bit of cash to get it moving. The problem was that the script wasn’t good enough to raise the rest of the cash, and all sorts of people had a go at rewriting it.”^[36] Finally Brian Forbes, who had directed *The Slipper and the Rose* (1976) for Paradine was brought in to rework the 250 page script under the stipulation that he also be

allowed to direct the film.^[37] By July of 1976, he had finished his draft, though he reportedly hated the more commercial aspect of the project.

Though Forbe's script has made the rounds over the years, this author has never been fortunate enough to see it. What is known is that Nessie was to start off as an *Elasmosaurus* in Loch Ness which becomes mutated and enlarged by a chemical accidentally dumped into the lake when a truck carrying the chemical Mutane 4 crashes into the depths. The monster then leaves the loch and rampages through the oceans of the world causing all manner of aquatic terror—even ruining the Indian Ocean in the process. Among the hyped action scenes were a scene set amidst underwater ruins and the destruction of a hovercraft, a North Sea oil rig,^[38] and an ocean liner. That all being said, Nessie apparently doesn't get a full on reveal until fairly late in the screenplay, where a scuba diver comes face to face with a giant eye. The ocean floor then seems to come to life and the creature is finally revealed.

Little is known of the main characters in the script except for one, a small Japanese boy enamored with Nessie. Though the character's name is not known, Lloyd wanted him to be played by Japanese child actor Ando, who had co-starred with David Niven in 1974's *Paper Tiger*. Ando's character would serve as a set of sympathetic eyes with which to view the monster with, and presumably he would witness the monster's death in a thermonuclear blast in the South China Seas.^[39]

As to what big name actors might play the lead characters, Charlton Heston's name was at the top of the list due to his good track record with both sci-fi and disaster films. Other male leads included the likes of Richard Burton and Burt Lancaster. Eyed for other roles were Ryan O'Neal, Michael Douglas, and Richard Chamberlain among others. Director Forbes also had ideas for who he wanted to play the lead: James Bond himself Roger Moore. Forbes had recently seen Moore together with Gregory Peck at a charity dinner in the US, and thought the two made a good pair for a disaster film and wanted them both. However, Carreras felt Moore was too light for the role due to his comical portrayals of 007. Furthermore, Moore's agent said the mega-star would require 1 million pounds and a percentage of the film's gross if he were to star.

The first signs of trouble for the film came about after the negative reaction to Dino De Laurentiis' *King Kong* remake, which hit theaters in December of 1976. Then shooting was set to commence on May 1, 1977, but was brought to a halt when David Begelman, the head of Columbia, was suspended under the charge of financial malpractice. Carreras and his group would have to seek their financing elsewhere.

In an act of desperation, Hammer producer Tom Sachs tweaked the script, now renamed *Nessie: The Loch Ness Monster*, to include possibilities for marketing tie-ins. The script tweaking didn't stop there, and further contributing to different draft versions were Scott Finch, Mort Fine and Gerald Di Pego during late 1977 into early 1978.^[40] By March of 1978 the project was dead when David Frost could see no "light at the end of the tunnel" for the film, then budgeted at \$10 million, and liquidated Paradine Productions, Ltd. Carreras and Lloyd were removed from the Hammer board in late April of 1979, yet the duo still tried to find investors for their film, now simply called *Nessie*. Part of this headstrong effort was for the sake of Toho, which had actually put forth legitimate effort into shooting via construction of the *Nessie* prop and various storyboards. Things seemed to be looking up for the production, as Carreras made efforts to book the Pinewood 007 stage, and had even secured Katherine Ross as a lead with a co-producing sponsor in the form of Robert Stigwood. It was all too little too late though, Stigwood eventually lost interest and this time, *Nessie* had finally sunk for certain.

And what of Toho's legendary *Nessie* prop, of which no photos have ever surfaced? Many fans have for years speculated that the dragon prop in 1987's *Princess from the Moon* (aka *The Bamboo Cutter's Story*) is actually Nakano's unused *Nessie* prop.^[41] Fans are only half right. While it is unknown what happened with the *Nessie* prop from 1976, the dragon prop for *Princess from the Moon* was brand new. But when one watches the two minute sequence featuring the dragon in the 1987 film, the dragon is an elasmosaurus complete with not only flippers, but also a humped back (a trait unique to the Loch Ness Monster, not an elasmosaurus). As it turns out, Nakano's dragon was based upon the original prop constructed for *Nessie* at a much smaller scale. The saddest thing about watching the sequence from *Princess from the Moon* in which the dragon stalks a sailing ship through a

thick fog is that it's fantastic. Despite looking goofy in some publicity photos, the prop fares incredibly well on film and instills quite a bit of fear. Pre-production sketches of Nessie by Nakano do exist, and display a humpbacked plesiosaur very similar to the Loch Ness Monster, though they do differ somewhat from the dragon from *Princess from the Moon*.

Of all the unmade films from Hammer and Toho, this one remains one of the biggest “what ifs” of all time.

The Bride of Godzilla Lives—and Dies— Again! (1978)

Intended Release Date: Unknown

Treatments by: Shuichi Nagahara **Proposed Monsters:** Godzilla, Female Godzilla, Shokilas

Commentary Though it had only been less than three years since the last Godzilla film, *Terror of Mechagodzilla* (1975), something lit a fire under Tomoyuki Tanaka to restart the series. On February 4, 1978, Tanaka held a “Godzilla Revival Meeting” consisting of the following: Yoshimitsu Banno and Ken Tsunoda of Toho, and from outside of the company, critics Ishigami Santoshi, Yoshio Shirai and Akira Toyama of Tokyo Shimbun and Masashi Nishizawa of Yomiuri Shimbun.

Some of the resulting ideas were truly bizarre such as *Godzilla: God’s Angry Messenger* (see sidebar on page 57). Oddly enough, one of the first places Tanaka turned to for inspiration was the old *Bride of Godzilla?* script from 1955, which he instructed *The War in Space* (1978) writer Shuichi Nagahara to re-adapt for the new era. Amazingly, Nagahara wrote three different treatments utilizing the concept. Odder still, one day these scripts would pave the way for 1984’s *Return of Godzilla* (see Part II’s *Godzilla, King of Monsters* on page 154).

Nagahara’s first version of the new *Bride of Godzilla* excised all of the additional monsters (like Anguirus and the Archaeopteryx) except for Godzilla, the titular bride, and the mutated sea louse. Though it again features Dr. Shida (albeit in a smaller role) and his foster daughter, this new version conservatively sets the action on a remote island rather than an underground kingdom. Likewise, Foster Daughter is no longer a robot in this story, and appears to be a normal girl. Most of the action focuses on the foster daughter going to the isolated island with the son of the deceased Dr. Yanai, named Yazaki, and an adventurer named Masuyama. There they are plagued by the giant fleas and also witness Godzilla. The mermaid appears fleetingly, and seems shoehorned in as if its requirement was a stipulation. [\[42\]](#) Once the trio of protagonists return to Tokyo from the island they are laughed at. Not long after, a mysterious set of vampiric killings plague the

subway systems under the city, and eventually the military learns of the giant fleas which also indicate Godzilla is nearby.

Tanaka's goal to create a new scarier Godzilla is realized in Nagahara's treatment. Firstly, Godzilla destroys a power plant when he arrives putting Tokyo into a scary blackout. Secondly, the giant fleas jump off of his body and onto the panicked populace in his wake. In one scene Godzilla even blasts a building full of people with his radioactive ray and the bodies fall from the building as it collapses.

In the climax, instead of the giant robot daughter, Dr. Shida creates a sort of female version of Mechagodzilla (though no clear description is given) when he learns Godzilla is searching for a mate. There isn't much of a battle between the two and the robot (piloted by Dr. Shida) detonates in Tokyo Bay killing Godzilla.

Nagahara's second draft does away with Dr. Shida and the rest of the 1955 script's original characters altogether, and focuses on Nishikawa, an agent of the Maritime Security Service. Nishikawa is investigating a mysterious Bermuda Triangle-type spot in the Pacific, which sucks his ship into a swirling vortex. When he awakens he finds himself in a cavern beneath a dormant volcano inhabited by more mermaids, giant sea lice, and a female Godzilla. In this sense, the story returns more closely to the original 1955 hollow earth idea, albeit in a less grand fashion. The draft also eschews the robot concept altogether, with the "bride" of Godzilla now being a natural female Godzilla rather than a robot. Oddly enough, Nagahara never finished this draft, and instead began a third.

This new draft is primarily like a tweaked and expanded version of the second, and takes influence from, of all places, 1967's *Son of Godzilla*. In the opening pages, it is mentioned that a Godzilla and his son were frozen in ice together in the Arctic. When a nuclear accident on the part of either the Americans or the Soviets frees the Godzillas, Cold War tensions reach a fever pitch. The new protagonists are a pair of young couples vacationing on a yacht, sucked into the same vortex from Draft 2, and awaken in the same cavern underneath a volcano. There, one couple is killed by a carnivorous plant. The mermaids are somewhat better integrated here, and at one point rescue the surviving young couple from the giant fleas, leaving them forever in their debt. When the couple escapes to the surface and tells their tale in Tokyo they are laughed off by the authorities. Later, Godzilla

emerges and attacks Tokyo. On his trail is a female Godzilla, whom Godzilla follows back to the volcanic island where the underground cavern lies. The US military is determined to destroy the beasts due to the female Godzilla destroying a US military base in Guam, and nukes the monsters when they return to their island, destroying the prehistoric ecosystem under the volcano. The young couple watches their mermaid friends escape and swim through the Pacific.

For whatever reason, these far-out ideas from *Bride of Godzilla* were dropped and Nagahara began writing a full length script entitled, *Godzilla, King of Monsters*, in June of 1977. This script kept the idea of the subterranean cavern inhabited by Godzilla and the bloodsucking giant sea lice, but eliminated the mermaids. Amazingly enough, this script later evolved into 1984's *The Return of Godzilla*—meaning in a strange roundabout way that Godzilla's rebirth in the 1980s owes to itself to 1955's *Bride of Godzilla*.[^{\[43\]}](#)

Sidebar: Godzilla and the Chariots of the Gods?

As part of the Godzilla Revival of the late 1970s, Tomoyuki Tanaka approached several Japanese sci-fi authors (Yoshio Aramaki, Ryu Mitsuse, and Taku Mayumura) to pen a new take on Godzilla. In April of 1979, Tanaka commissioned Aramaki to pen *Godzilla: God's Angry Messenger*. Aramaki's *Chariots of the Gods* inspired idea went that aliens arrived in the days of the dinosaurs and experimented on one until it became Godzilla. The monster is then put into suspended animation and hatches millions of years later from an egg on the ocean floor and proceeds to besiege the world as a "last judgement." This storyline had some similarities to 1974's *Great Prophecies of Nostradamus* (a fact mentioned in the treatment notes) and was heavy on apocalyptic imagery with the nations of the world panicking at the discovery of Godzilla, who is more or less an invincible being in this story. In fact, Aramaki's Godzilla is even stranger than the one unleashed by Hideaki Anno in 2016's *Shin Godzilla*; this one emits strange sounds and lights that pulsate from its eyes that cause hallucinations! The story would have taken place across the globe and utilized various real life mysterious places such as the pyramids in Egypt and similar ancient cities and the mounds in South America. The script was even translated into English so that Henry G. Saperstein could look through it. When he realized his script would never be produced, Aramaki even petitioned to have his script released as a novel.

Sidebar: Henry G. Saperstein's Lost G-Films: *Godzilla vs. the Devil* Debunked

During the Godzilla Revival period of the late 1970s, not surprisingly Henry G. Saperstein threw his hat into the ring. However, details on just what Saperstein was for certain involved with is hard to confirm and is mostly relegated to the rumor mill.

One of the most far-fetched of these was entitled *Godzilla vs. the Devil*. First reported in issue #5 of *Japanese Giants*, the film was said to be a co-production between Henry G. Saperstein's UPA and Toho with a proposed budget of \$4 million and a screenplay written by Reuben Bercovitch with an estimated running time of 110 minutes. In the proposed story, Godzilla would fight three demonic manifestations (somehow created by "the evil of mankind") in the form of a fish, a spider, and a bird before finally taking on the devil himself in the climax. Some fans later remarked that this three-phase monster idea was remarkably similar to 1980's *Godzilla Resurrected*, which features the transforming monster Bagan who has a fish form, a flying form, and an ape form before mutating into a final stage comprised of all three. Plus, Tomoyuki Tanaka himself denied the *Godzilla vs. the Devil* rumors in *Japanese Giants* #6. For this reason, among others, *Godzilla vs. the Devil* was "debunked" in recent years in American fan circles. Contrary to this, amazingly *Toho Tokusatsu Unpublished Works* actually gives one fleeting mention of Henry G. Saperstein working with Toho on *Godzilla vs. Devil* in the year 1980... the same year that *Godzilla Resurrected* (aka "Godzilla vs. Bagan") was in development. This makes perfect sense, as many fans have said that "Godzilla vs. Devil" was actually just a working title for "Godzilla vs. Bagan."

Next up in the Saperstein rumor mill was *Godzilla vs. Gargantua*, a \$6 million venture between Toho and UPA. As Saperstein was a huge fan of *The War of the Gargantuas*, this idea would seem to hold water except for the fact that Saperstein never mentioned this film in his numerous interviews with American fans.

For certain, Saperstein was involved in a script (possibly authored by Shinichi Sekizawa) called *The Anger of Godzilla* mentioned in *Toho Tokusatsu Unpublished Works*. The details are sparse but include a mysterious old man living in Aokigahara Forest named Dr. Shiratsuka. He tries to resurrect Godzilla's corpse, and eventually does so. There is also a curious mention of Godzilla "battling" a meteorite. Filming locations would have included Hawaii, San Francisco, Alaska, Venezuela, the Amazon, and the Himalayas. Apparently there were revisions on the American end of the production and the Venezuela scene was axed. Other than that, the only other detail known is that Fumio Tanaka would have produced alongside Tomoyuki Tanaka.

Godzilla Resurrected (1980-1984)

Intended Release Dates: 1980; 1982; 1984

Screenplay by: Akira Murao & Shuichi Nagahara **Proposed**

Cast/Characters: Shinpei Muraki [Director of the Information Science Center/reporter], Dr. Inamura [scientist], Akikuko Inamura [daughter of Dr. Inamura], Dr. Radner [1984 draft only/nuclear physicist]

Proposed Monsters: Godzilla, Bagan, Ape Beast, Dragon Beast, Water Beast, Shokilas, Vampire Plant

Story After a volcanic eruption on Mt. Otake, a Tyrannosaurus-like creature is spotted terrorizing Japan along with a giant ape and a water monster. All three are different forms of the same monster—Bagan. Around the same time, Godzilla sinks a freighter dumping nuclear waste into the ocean. Physicist Dr. Inamura, who has created a new powerful form of nuclear energy, reiconium, is nearly kidnapped by terrorists until they are interrupted by Godzilla lured to the area by more nuclear waste. Meanwhile, the defense forces battles the transforming monster Bagan and are aided by Godzilla who proceeds to fight the new beast in all three of its forms. Godzilla is defeated by Bagan in his ape form then recharges at a nuclear power plant. Godzilla has a rematch with Bagan and is victorious. Godzilla marches on Japan unopposed until Dr. Inamura is convinced by his daughter to use weaponized reiconium against the monster. Inamura reluctantly does so and Godzilla is defeated. However months later, Godzilla's unconscious body washes up on the western coast of the U.S. and awakens, once more hungry for radiation.

Commentary Not satisfied with the numerous attempts to revive Godzilla that culminated in 1978's script for *Godzilla, King of Monsters* by Shuichi Nagahara, Tomoyuki Tanaka instructed Akira Murao to beef up Nagahara's script with another monster. The results are something of a mixed bag overall. Many familiar scenes and elements from *Godzilla, King of Monsters* (see page 154) are present, such as a freighter illegally dumping nuclear waste coming into contact with Godzilla and a strange cave filled with the Shokilas and even a man-eating plant (neither of which are ever

mentioned again). Even the terrorists from *Godzilla, King of Monsters* return, who try to kidnap a scientist on the verge of a nuclear breakthrough. Godzilla yet again attacks a nuclear power plant and absorbs all of its radiation. The script's last scene is lifted directly from *Godzilla, King of Monsters*, with Godzilla again popping up in North America near a nuclear power plant before the credits would roll.

There were actually two major drafts of *Godzilla Resurrected*,^[44] the first penned in 1980 by Akira Murao, while a second draft was penned by Shuichi Nagahara in 1984. Originally it was Tomoyuki Tanaka's goal to have this film released in 1982 in time for Toho's 50th Anniversary. When that became impossible, the story was then shelved and reworked in late 1983 in hopes of a release for Godzilla's 30th Anniversary the following year. As to differences between the two versions, the first draft has Shinpei Muraki as a reporter rather than a scientist. There are also mentions of ancient ferns beginning to grow around certain areas of Japan, Bagan's roots in Chinese legend are more heavily emphasized and the beast doesn't morph into a merger of all three forms in the final fight. Furthermore, Dr. Inamura perishes in the end as Godzilla is attacked with laser beams from satellites that ignite a nuclear fission in his body. As Dr. Inamura witnesses Godzilla's body enter into a sort of meltdown,^[45] he sees a vision of his dead wife which is reminiscent from a scene in *Godzilla vs. Biollante* where Dr. Shiragami sees a vision of his dead daughter. It is then revealed that Dr. Inamura's wife died from radiation poisoning after the bombing of Hiroshima, and he had been slowly dying of the poisoning himself. In seeing Godzilla die, Dr. Inamura is finally able to pass on himself. It's also clear Dr. Inamura is meant to be a modern version of Dr. Serizawa, as he is initially terrified to use his new creation as a weapon in fear of its destructive properties though he eventually relents.

The 1984 version of the story changes around some of the characters and adds in a few new ones such as Dr. Radclif who, when repairing a scientific device at the last moment, ends up being crushed by Godzilla. Dr. Inamura managed to survive this draft. The 1984 script has quite a few wild action scenes and ideas for the human characters as well. In one scene, the two leads escape from Godzilla via hang glider! There is also an aborted

helicopter rescue of the romantic leads that may have also influenced the helicopter rescue gone wrong scene in *The Return of Godzilla* (1984).

Obviously the most noteworthy aspect of this new script that sets it apart is the enemy monster Bagan: a shape shifting monster with three distinct forms comprising of a dragon, an ape, and some sort of water beast. Godzilla effectively battles all three until the end of the second act when Bagan transforms into a strange combination of the three forms that looks something like a totem pole. Naturally, Godzilla defeats Bagan but that isn't the end of the story by any means, as the remainder of the script then concerns mankind's efforts to stop Godzilla. After so much effort went into setting up Bagan, the fact that the monster's defeat doesn't serve as the film's climax is strange to say the least. In this sense, this draft of *Godzilla Resurrected* can't seem to make up its mind what it wants to be, a film about Godzilla's awesome power or the struggle between two kaiju.

On top of the new enemy monster, there is also a smorgasbord of advanced weaponry possessed by the defense forces which sounds impressive in the story at least. Among them are the Super Beetle, a flying fortress which later inspired the Super X from 1984's *The Return of Godzilla*.

This 1983 draft of *Godzilla Resurrected* was likely scrapped because the cost would have been monumental.^[46] The production would have required a minimum of five monster suits (Bagan's three forms, his final combined form, and Godzilla) not to mention additional marionettes for Bagan's various forms and the bevy of military hardware. So ironically even though Tanaka and other Toho bigwigs commissioned the script because they felt Godzilla needed an opponent, the next Godzilla film would only feature the Big G with no opponents.^[47]

It is also worth mentioning that Tanaka managed to persuade Ishiro Honda to come out of his semi-retirement to direct the *Godzilla Resurrected* being put together in 1980. This was before Honda teamed with his best friend Akira Kurosawa for *Kagemusha* that same year. By 1984, Honda was far more interested in making movies with Kurosawa than more Godzilla films, so he passed on directing it in favor of making *Ran*. Honda did, however, suggest Tanaka give the job to Koji Hashimoto, who had impressed Honda as an assistant director on *Ghidorah, the Three-Headed*

Monster (not to mention who had just finished up co-directing duties on Toho's recent *Sayonara Jupiter*).

Ultraman: Hero from the Stars (1981)

Intended Release Date: Unknown

Screenplay by: Donald F. Glut **Proposed Cast/Characters:** Unknown

Proposed Monsters: New Ultraman, Saurex, T-Rex Monster, Plesiosaurus Monster, Pterodactyl Monster

Story A group of highly evolved dinosaur-type lifeforms living beneath the earth plot to overthrow the surface world. To do so, they unleash three giant dinosaur monsters upon the earth. Watching from M78, the Ultra Brothers see an Earth Defense officer killed. They subsequently transport him to the Land of Light where he is gifted with the powers of all the Ultra Brothers and sent back as a new Ultraman to defend the earth. After the new Ultraman defeats the three dino-monsters, he must then battle their evil overlord Saurex.

Commentary In the early 1980s, Tsuburaya Productions had high hopes for their Ultraman franchise due to the success of American sci-fi epics like *Star Wars* (1977) and *Superman* (1978). Coupled with this was the relaunch of Ultraman in Japan, *Ultraman 80*, which premiered in April of 1980, and the fact that Ultraman reruns were still playing in the US. That same year Tsuburaya announced intentions to film a version of Ultraman for US audiences. The article, which appeared in the May 7th *Variety*, read:

Tsuburaya's Made-In-U.S. Sci-fi Earthlings Plant Human Seed On Umpteen Planets — Lotsa Cousins

Tokyo.

Production is due to start in July in the United States of "Ultraman: The Jupiter Effect," a \$10,000,000 sci-fi feature to be produced by Tsuburaya Productions. It will feature a name American and European cast, and will be filmed on location around the country, including New York City, Washington, the Houston Space Centre, San Francisco and the Grand Canyon.

In Japan only the film will be distributed through Toho, but exec producer Noboru Tsuburaya has decided to handle overseas sales through his own distribution company, Tsuburaya Enterprises.

Based on a script by Jeff Segal, who worked on "Star Wars," the film will be produced by Tsuburaya's younger brother Akira. The two brothers learned the business under the guidance of their father, who created the original Godzilla in the 1950's. Special effect technology from

both Japan and the United States will be used, with much of the work being produced by Tsuburaya's suburban Tokyo studios.

Characters Well Along The "Ultraman" character, along with his super-powered family of 12 brothers and sisters, was created by Tsuburaya in the early 1960's and has been running almost continuously on Japanese TV ever since. As a spinoff from the TV series there has been massive merchandising support including over 700 assorted "Ultramen" and "Ultra family" toys and products on the market.

According to the producer, "Ultraman" represents the highest form of evolved human being and distantly related to man on earth with a common ancestor who spread the seed of humanity throughout the universe. The Ultra family have developed into guardians of the universe operating from a major planet.

Los Angeles based Naofumi Okomota, who has been involved with a number of Japanese-American co-productions on both sides of the Pacific, is to be associate producer.

For whatever reasons, *Ultraman: The Jupiter Effect* was scrapped, and Tsuburaya Productions began looking for a new American to pen the script. Japanese sci-fi writer Saki Hijiri^[48] recommended to Tsuburaya Productions Donald F. Glut, currently basking in the success of his bestselling novelization of *The Empire Strikes Back*. This was by far not Glut's only claim to fame, as he had also written several episodes of *Land of the Lost* and *Shazam!* in addition to producing a plethora of short films.

Glut was instructed by Tsuburaya to make the film exclusively for Western audiences, and therefore there was no need to include any Japanese characters. Glut told William S. Wilson that, "[The script had] No references to Japan anywhere in it. They hired me and I wrote the first draft of the script, which they paid me very well for."

Rather than the typical aliens, Glut opted for a more original choice of super-evolved dinosaurs that have lived unseen underground for millions of years to serve as the story's villains. These humanoid reptilians came complete with wings, and were quite devilish in appearance. "They had wings, scaly skin, claws, and fangs. Every once and a while they would get out and be seen by somebody. That's what gave rise to the legend of devils and demons," Glut told Wilson. The creatures are revealed in an intriguing way during the script's first scene, wherein an old church is being

demolished to make way for a parking lot. When one of the old walls near a taboo spot is knocked down, the skeleton of a winged humanoid is found, which people assume to be the skeleton of a demon.

The underground saurians, which resent the surface-dwelling human race, have mutated three prehistoric eggs of a Tyrannosaurus Rex, a plesiosaurus and a pterodactyl into giant monsters. According to concept art done by comic book artist Alex Wald, the Tyrannosaurus had the ability to shoot a laser from its forehead. The beast was also bluish in color with eyes similar to Ultraman's, only red. The plesiosaur-type creature had a fury mane, could breathe fire, and appeared to have a control center inside of it in which sat one of the devilish dinosaur/humanoids. The pteranodon was fairly typical in its design and was also blue tinted. Much like the three monsters in Toho's *Godzilla Resurrected* (in development around the same time) there was a land based, water based, and sky based monster trio. For the final battle, rather than all three transforming into one monster, Ultraman would battle the mastermind of the whole plot, Saurex.

As for the story's new Ultraman, he is given no christening to differentiate him from his Ultra brethren, and looks most similar to Zoffy with several jewels on his chest. The new Ultraman is created as the Ultra Brothers witness the bravery of an Earth Defense officer who confronts the monsters. The man is brought to M-78, the Land of Light, and is given the powers of all the Ultramen before him, creating what Glut called an "ultra-Ultraman."^[49] This sequence, contrary to popular belief, is the only major scene wherein all of the Ultra brothers appear. None of them participate in the final battle, nor does Ultraseven die, which is a mysterious online fan rumor.^[50] Glut's script was also influenced by 1978's *Superman*, and included a subplot between the Earth Defense officer and his girlfriend said to be similar to the relationship between Superman and Lois Lane.

This concept got fairly far along in development, with Glut approaching Roger Dicken of *Alien* about handling the special effects. However, Tsuburaya Productions seemed to have some reservations about the script, and requested that Glut add in a robot from outer space—an idea that obviously didn't mix well with the dinosaur element. For reasons unknown, the idea of an American produced Ultraman film was eventually dropped altogether.

Godzilla King of the Monsters in 3-D (1983)

Intended Release Date: 1983-1984

Screenplay by: Fred Dekker **Proposed Director:** Steve Miner **Proposed Cast/Characters:** Peter Daxton [Navy Colonel], Kuschov [KGB Agent], Kevin Daxton [Peter's son], Dana Martin [reporter], Ballinger [scientist]

Proposed Monsters: Godzilla, juvenile Godzilla

Story When a satellite carrying a nuclear missile is struck by a meteor it accidentally launches a warhead that awakens prehistoric beasts, Godzilla and its offspring, in the South Pacific. Later the baby Godzilla sinks a Russian nuclear sub off the coast of Mexico and is killed in the process. US Navy Colonel Peter Daxton must transport the recovered nukes from the sub and the dead dinosaur back to America while his young son Kevin becomes enamored with the monster. The parent Godzilla surfaces in San Francisco looking for his young and begins wreaking havoc while at the same time Daxton's arch nemesis, the Russian agent Kuschov tries to steal back the nukes. After killing Kuschov, Daxton lures Godzilla out to sea in a helicopter, and Kevin shoots a nuke down the monster's throat killing him. When Kevin falls out of the chopper, the dying Godzilla catches and saves him.

Commentary In 1983 around the same time Toho was still trying to get a new Godzilla film off the ground, they were approached by American filmmaker Steve Miner. Hot off the success of 1982's *Friday the 13th, Part III* (shot in 3-D), Miner proposed to Toho a big-budget American-made Godzilla movie in 3-D. Seeing the film as an excellent way to garner publicity, Toho gave Miner their blessing to pitch his film to Hollywood. Though Toho had been generous with Miner, Hollywood sadly would not be—but more on that later.

To pen his story, Miner hired Fred Dekker (future director of films such as 1993's *Robocop 3*) fresh out of UCLA film school and only 22 years old. Dekker turned in his screenplay in a matter of only a few weeks and the results were surprisingly similar to both the finished 1998 *Godzilla* and its 1994 prototype "Godzilla vs. the Gryphon" script by Ted Elliot and Terry

Rossio. First of all, a Japanese fishing trawler ends up being Godzilla's first victim. More profound though is the fact that one of the leads finds a mutilated Japanese fisherman on the boat who stumbles from the shadows and says only one word over and over again: "*Gojira*." Similar to a scene from the future rejected 1994 script of Rossio and Elliot is a sequence where Godzilla comes ashore and destroys a small fishing village early on in the script, in this case "Oto Island" in Tahiti. In yet another coincidence, Godzilla attacks an oil tanker out at sea. Later the dead baby Godzilla carcass is stored at a secret government facility and studied as the parent Godzilla approaches San Francisco Bay. Though Rossio and Elliot never mentioned this script, one would be hard pressed to believe they didn't have some knowledge of it. Then again though, great minds do think alike. Not a mere coincidence though were similarities that later turned up in Toho's *The Return of Godzilla* the next year. For certain, Milner's script did influence Nagahara in terms of the satellites carrying nuclear warheads. The baby Godzilla also sinks a Russian submarine early in the script as well, which becomes a key plot point. This too could have influenced Nagahara's script which features Godzilla sinking a Russian nuclear sub resulting in Cold War tensions.

For many fans though, like the 1998 *Godzilla*, Dekker's Godzilla script simply isn't Godzilla enough. In fact, many fans compare it to *The Beast from 20,000 Fathoms* and *Gorgo* due to the baby Godzilla that brings its parent into the city looking for it. This isn't terribly shocking though, as in a 1994 interview with Steve Ryfle, Dekker had said he wasn't a fan of Toho's Godzilla films and considered them to be "cheesy" and that he favored Ray Harryhausen films.

However, Dekker's Godzilla is still much more of a Godzilla than the 1998 version as he unapologetically has flame breath and is much more aggressive. At one point, Godzilla picks up a cable car and swings it through the air like a mace to swat down fighter jets. In another scene he steps on a laughing wino.^[51]

Though Dekker's human characters are somewhat clichéd, they sound quite entertaining and would have fit the 1980s to a tee. The eye-patch wearing Navy Col. Peter Daxton seems to be a Kurt Russell-type (though Dekker says he envisioned Powers Boothe) and his Russian enemy

Kuschoff would have made for a great nemesis via his blade hand. Apparently a backstory existed that Daxton had cut his hand off using a helicopter blade and in turn Kruschoff had taken Daxton's eye. Particularly exciting sounding is a midair battle between the two in a helicopter during the climax. At one point Daxton hangs from the side while Kruschoff prepares to do him in with his blade hand. Instead he falls out into the hand of Godzilla, who incinerates the Russian—in fact the first time Godzilla's flame breath is used on screen. A scientist character based off of Jeff Goldblum was also created named Ballinger. There was also to be a female reporter, whom Dekker hoped Demi Moore would play, named Dana Martin. As Dekker told Steve Ryfle he intended to give Raymond Burr a cameo in the film, it's easy to guess this character was meant to be Steve Martin's daughter even though the script had zero ties to past G-films. In a similar vein, there was also meant to be a Secret Service agent named Honda in tribute to Ishiro Honda.

Pre-production got far enough along to generate storyboards by William Stout who had worked on films like *First Blood* and *Conan the Barbarian* (both 1982). As the author of the acclaimed book *The Dinosaurs* (1981)—credited with starting a dinosaur renaissance—Stout also designed a very dinosaurian Godzilla. Greatly resembling an Allosaurus, the maquette, created by paleontologist and dinosaur maker Steve Czerkas, even possessed Godzilla's trademark dorsal fins. This more dinosaur-like form was done in part for the sake of the forward leaning stance, which would ensure audiences didn't mistake the monster to be a man in suit—and for that matter it was also hoped that Godzilla would be brought to life via stop motion.^[52] Another interesting detail to this iteration of Godzilla would be coral growing on his body due to his being under the sea for so long.

Next up Miner approached Rick Baker (the effects man behind the 1976 *King Kong*) to inquire as to what it would cost to build a large Godzilla head operated by cables. Miner also secured bids from ILM and Dream Quest regarding the effects work. In the end, Miner figured the film would cost at least \$30 million to produce, a hefty sum for the mid-1980s. Sadly, it was this price tag that crushed the film's chances when Miner pitched it to major studios, most of which were willing to only spend \$10 million and felt that the project was “a kid's film.”^[53] Miner and Dekker mulled over

doing a less expensive version of the screenplay, and though it's not known if they ever did or not, Universal Studios considered the film for half of the proposed budget. The July 13, 1984 *Variety* even reported on the fledgling film between Miner and Toho, who would distribute the film in Asia. Among the details were the fact that the 3D aspect had been scrapped to save money. The last anyone heard of the project came in the October *Variety* issue, and after that the project was never heard of again. The final nail in the coffin was the US distribution of *Godzilla 1985*.

As for Miner, he is today probably best known for the Mel Gibson film *Forever Young* (1992) and his most recent sci-fi related film was the giant crocodile horror piece *Lake Placid* (1999). Today Miner mostly sticks to directing episodes of TV series. Dekker went on to become a successful director himself with films like *Monster Squad* (1987). In 1994, he told Steve Ryfle that his biggest disappointment in not doing *Godzilla King of the Monsters in 3-D* was the proposed sequel, a version of *Rodan* that Miner would produce and Dekker would direct. "That excited me, because I was a bigger fan of *Rodan* than of *Godzilla*. There was a lot of cool stuff in *Rodan*—volcanoes, these big flying creatures, the eggs. For me, it had a lot more stuff in it."^[54]

Godzilla vs. Golan Globus: *It Ate Cleveland!* (1984)

Proposed Release Date: January 1, 1986

Screenplay by: Dana Olsen **Proposed Director:** Gene Quintano
Producers: Menahem Golan & Yoram Globus **Proposed Cast/Characters:**
Dana Olsen **Proposed Monsters:** Unspecified Giant Reptilian Monster

Story Toxic waste pollution at the bottom of Lake Eerie stirs a giant prehistoric monster from the depths. The monster tramples through Cleveland, where it becomes enamored with a female reporter, and is eventually driven back to Lake Eerie by the military.

Commentary Likely inspired by *Airplane!* (1980), young Hollywood comedian Dana Olsen (future writer of 1989's *The 'Burbs* and the live action 1997 *George of the Jungle* to name a few) had the bright idea to come up with the same concept for Japanese giant monster movies. He developed his script, entitled *It Ate Cleveland!*, in the early 1980s, and contrary to the film's later revised title, Olsen never calls his monster Godzilla in the script. Among the proposed gags were intentionally bad effects, such as wires seen operating the fighter jets and an overhead shot of the monster, which would reveal it to be a man in a suit due to the "stuntman's bare ass" hanging out the back of an open flap in the suit. The proposed director was to be Gene Quintano, who would later direct the 1993 spoof *National Lampoon's Loaded Weapon 1*.

Olsen took his script to Cannon Films, headed by schlockmeisters Menahem Golan and Yoram Globus. It was Golan who wanted to rename the film "Godzilla vs. Cleveland" for the sake of publicity despite the fact that Olsen and Quintano warned him that Toho owned Godzilla. In March of 1985 Golan had a poster created featuring Godzilla trampling through Cleveland wearing sneakers under his suggested new title. The ad ran in the Cannes Film Festival issues of *The Hollywood Reporter* and *Variety* requesting financial backing. The tagline read, "He's a man eater and a lady killer..." and also "He emerged from the depths of Lake Eerie and ate everything in sight." Golan got publicity all right, albeit in the form of Toho's lawyers, incensed both by the project's tone and the fact that Cannon

assumed they could use Godzilla without permission. Before Toho took action, monster suits were already being made and a soundstage in the San Fernando Valley had been secured for effects filming.

Olsen was horrified when he saw the ads published by Golan utilizing the Godzilla name and image, knowing full well what would happen. As expected, Toho halted Canon from making the film permanently. And so Olsen took *It Ate Cleveland!* to other studios until the project fizzled out for good.

Godzilla: Legend of the Asuka Fortress (1985)

Intended Release Date: Undetermined

Screenplay by: Shinichi Sekizawa **Proposed Cast/Characters:** Son of Heaven [Asuka Fortress tech], Turtle [cameraman], Masaya [Prime Minister's daughter], Kiichi Ono [officer of World Peace Unicom League], Dr. Yasuto Ito [Asuka Fortress inventor], Prime Minister **Proposed Monsters:** Godzilla, the Asuka Fortress

Story In the year 2000, Godzilla has been sedated in the Japan Trench by means of a special frequency. At the same time, scientist Dr. Ito has created the new super weapon the Asuka Fortress. The Prime Minister of Japan intends to use the giant robot to enforce "world peace." Instead the Asuka Fortress commences with Operation Death and kills the Prime Minister and his cabinet, with all other life on earth set to follow. A tech nicknamed Son of Heaven for the Asuka Fortress awakens Godzilla from the Japan Trench. The Asuka Fortress recognizes Godzilla as the only creature capable of destroying it and sends out an unmanned super-helicopter to battle Godzilla at sea. Godzilla retreats into the depths after damaging the super helicopter which is repaired at the fortress. Godzilla comes ashore and battles the Asuka Fortress at Mt. Fuji where the battle ends in a standstill. When Son of Heaven's love interest, Sayama, is kidnapped by a robot duplicate from the Asuka Fortress, he and his friends must break into the fortress to rescue her at the same time Godzilla returns to battle it. When the odds seem to be against Godzilla, Son of Heaven manages to shut down the machine from the inside saving him. With Son of Heaven and Sayama safely outside, Godzilla blasts the Asuka Fortress into oblivion.

Commentary For many years fans thought *Godzilla: Legend of the Asuka Fortress* (aka "Godzilla vs. the Asuka Fortress") was written by Shinichi Sekizawa as part of the Godzilla Revival Project in the late 1970s. All fans in the West knew about the story was that it involved a rogue sector of the Japanese Government, and Godzilla had to confront a sentient robot.^[55] If this sounds suspiciously like the "Godzilla 2" which eventually became 1989's *Gunhed* it's not a coincidence. In fact, *Godzilla: Legend of the Asuka Fortress* is actually the proto-version of *Gunhed*. After liking what he saw

in Tatsuo Kobayashi's story submission for "Godzilla 2," *Godzilla vs. the Robot Corps*, Tomoyuki Tanaka had Shinichi Sekizawa flesh it out into *Godzilla: Legend of the Asuka Fortress*.

The Asuka Fortress is revealed in the first sequence as a huge tentacled mountain as Kiichi Ono, of the World Peace Unicom League, gives some high ranking defense force officials a tour of the huge facility. Though it is a robotic entity, the Asuka Fortress is given some interesting moments, chief among them when the Prime Minister decides to take control of the mechanical mountain and instead the robot obliterates him and his whole cabinet. In another scene the fortress's unmanned super chopper assassinates its own creator, Dr. Ito, in his home. Later the Fortress makes a robotic clone out of Ono who kidnaps the lead female character at the onset of the climax.

Like other scripts in the "Godzilla 2" winner's pantheon, this too ignores Godzilla's dip into Mt. Mihara from *The Return of Godzilla* (1984). In this script, sans explanation, Godzilla is sleeping in the Japan Trench via an induced coma by way of a special frequency. Early on in the script, a tech curiously nicknamed Son of Heaven^[56] discovers that the Asuka Fortress's AI considers the sleeping Godzilla a threat to its existence. Therefore, when the Asuka Fortress goes rogue, Son of Heaven and his friends hack into the Godzilla Hibernation Management Center and halt the frequency and awaken the monster. Godzilla has a pretty fair amount of script time, and gets three key battle scenes with the Asuka Fortress. The first battle takes place out at sea when Godzilla first surfaces and the Asuka Fortress sends its super chopper out to battle him. It would seem Godzilla's battle with the unmanned helicopter at sea possibly inspired the battle between Godzilla and Super X II in *Godzilla vs. Biollante*, as both are very similar.^[57] Likewise, a giant chain that wraps itself around Godzilla during the second battle at Mt. Fuji could have influenced Mecha-King Ghidorah's Machine Hand from *Godzilla vs. King Ghidorah* (1991).

The final act sounds quite exciting; in it, Son of Heaven must infiltrate the Asuka Fortress as Godzilla battles it to rescue his love interest, Masaya, as Godzilla battles it on the outside. The human and monster climax intercuts back and forth and both work in tandem when Son of Heaven saves Godzilla from the inside when the fortress nearly defeats him.

Godzilla then fires his ray through a hole in the hull of the fortress and it explodes—though Son of Heaven and the other heroes manage to escape first.

The only strange aspect of the script is that all battles take place at sea or in the countryside and the script shies away from city destruction on the part of Godzilla and the Asuka Fortress. Otherwise, Sekizawa turned in a well done expansion of Tatsuo Kobayashi's *Godzilla vs. the Robot Corps*.

At some point, after *Godzilla vs. Biollante* was greenlit as "Godzilla 2," it appears there was a serious consideration that *Godzilla: Legend of the Asuka Fortress* could be "Godzilla 3." As such, a tweaked draft of what was described in the past few paragraphs was created. Though this version of the script isn't included in *Toho Tokusatsu Unpublished Works*, the book gives a brief overview of the third draft's changes. Among them are the renaming of the Fortress as Big Boy and "unmanned helicopter" into Light Boy. There is also the addition of a reconnaissance disc called Miracle Boy and a boat called Salamander. There was also to be a huge robot, assumedly separate from the fortress itself, called "Titan."

Ironically though, instead of becoming "Godzilla 3," the script was reworked to remove Godzilla and become *Gunhed* which actually came out before *Godzilla vs. Biollante*. In that film, Gunhed is an advanced combat robot, possibly based upon the designs for the massive Asuka Fortress. Aside from that though, *Gunhed* doesn't seem to have much in common with the *Godzilla: Legend of the Asuka Fortress* story structure. Specifically, *Gunhed* plays out like this:

In the year 2030, a new super-element capable of controlling computers called Texmexium [sic] is discovered. It is stored away on an island known as 8JO until the island's A.I. Kyron-5 declares war on humanity. Eight years later a group of scavengers and a party of Texas army rangers invade the island for different reasons. Of both parties, only Brooklyn and Sgt. Nim survive and band together with a duo of children, Seven and Eleven, to survive on the island. To steal the Texmexium, Brooklyn repairs the sentient Gunhed, a transforming machine designed to battle Kyron-5, and storms the island. Nim, Brooklyn and the children escape the island with the Texmexium before it self-destructs, while the Gunhed sacrifices itself so that they may live (although, Gunhed may still be extant as it messages them as they fly away from the island).

As for more differences between the two stories, *Godzilla: Legend of the Asuka Fortress* takes place before the machines can take over *Terminator* style, while in *Gunhed* the world is already a post-apocalyptic one. However, one could argue that the giant machine island 8J0 is the new version of the Asuka Fortress. Likewise, as in *Asuka Fortress*, the characters all have odd names such as Brooklyn, Seven, Eleven, etc. to name a few.

Gunhed ironically turned into a huge co-production between Toho, Sunrise (a Japanese animation company), Kadokawa and Bandai. The movie was hyped as the first ever “live action giant robot movie.” As such a six meter *Gunhed* prop was even constructed, and became a highly touted aspect of the film’s publicity in a similar vein to the Cybot Godzilla from 1984. Sadly, *Gunhed* underperformed at the box office and axed any chances of a franchise.[\[58\]](#)

Mothra vs. Bagan (1990)

Intended Release Date: December 1990

Screenplay by: Kazuki Omori **Proposed Director:** Kazuki Omori
Proposed SPFX Director: Koichi Kawakita **Proposed Cast/Characters:**
Masako Tezuka [journalist], Kenji Ando [documentary producer], Takuya
Fujito [cameraman], Fukasawa [Director of Global Environment
Organization], Joji Minamikaki [villain], Miki Saegusa (Megumi Odaka),
Shobijin (pop duo Wink—Sachiko Suzuki and Shoko Aida) **Proposed
Monsters:** Mothra, Bagan, Godzilla (cameo)

Story

At the same time that global warming frees the legendary monster Bagan from his icy prison, a documentary crew in Borneo discovers a giant egg, and with it, two tiny fairies. When the fairies are kidnapped by Joji, a greedy member of the crew, journalist Masako and her producer Ando chase him across Asia to rescue the girls. Also on their trail is the recently-hatched Mothra, who comes into combat with Bagan after transforming into her adult form. Though Masako and Ando rescue the fairies from Joji, Mothra is unable to overcome Bagan until a second egg hatches a larva which comes to her aid. The adult Mothra and Bagan perish in the battle, while the larva returns the fairies to Borneo.

Commentary Of all the films in this book, this one probably makes for the biggest tragedy in not having been produced. During the planning phases of “Godzilla 2”—which eventually became *Godzilla vs. Biollante*—it was clear that Tomoyuki Tanaka had big plans for the series which he planned to tie into other monster films just like in Toho’s golden age of the 1960s. The first non-Godzilla film was to be a Mothra solo vehicle, which Kazuki Omori began writing^[59] well before *Biollante*’s lukewarm reception at the box office.

Though Omori’s script wasn’t completed until April 04, 1990, he had said in interviews that he spent about a year’s worth of time preparing the film, thus meaning he may have begun working on it in April of 1989. In addition to this, Shinji Nishikawa also did an extensive amount of design work on

the eventually aborted project. In 1995, Nishikawa told David Milner, “I created more designs for that movie than I did for any of the Godzilla films on which I worked. I worked very hard on that project.” He also remarked, “The story outline was finished, but the script never was completed. Only a first draft was written...Tomoyuki Tanaka himself wanted to produce *Mothra vs. Bagan*. It's very unusual for a project of his to be cancelled.”

At some point in 1990, the Toho execs decided that if even Godzilla couldn't perform well at the box office, then Mothra's chances were even slimmer. Specifically, Koichi Kawakita even told David Milner that, “[*Mothra vs. Bagan*] wasn't produced because Godzilla wasn't in it. Toho didn't think that Mothra was popular enough to attract a large audience.” Ironically, when Mothra returned to the big screen in 1992's *Godzilla vs. Mothra*, it ended up being the most financially successful Godzilla film^[60] of all time up to that point, largely due to Mothra being a huge draw to the primarily female Japanese audience. Sadder yet, the 1992 film is more or less a watered down version of the *Mothra vs. Bagan* script missing its best scenes spliced together with Koichi Kawakita's *Godzilla vs. Gigamoth* script (see page 163).

Fans who read the full *Mothra vs. Bagan* script will recognize many characters and scenes from the 1992 blockbuster. The female lead is once again named Masako Tezuka (eventually portrayed by Satomi Kobayashi in the finished film). Ironically the character of Ando seems to be a precursor to Takuya Fujito from the 1992 film, while in this script that name belongs to the cameraman and eventually the name of Ando was given to the character played by Takehiro Murata in *Godzilla vs. Mothra*. One scene even involves Ando trying to sell the Shobijin after rescuing them from Joji just as Fujito does in the 1992 film. Masako and Miki Saegusa even go to his hotel where they find the Shobijin just as Mothra approaches, though this time the moth is in her adult form rather than her larval stage and the scene takes place in Bangkok rather than Tokyo. In another scene eventually given to Battra in the later produced film, Miki Saegusa senses Bagan swimming in the water and the beast suddenly transforms into a flying form just as Battra does. Also present is the bridge collapse scene in the jungle, which is even more *Indiana Jones and the Temple of Doom*-like here due the Shobijin's native guards throwing spears at the characters after

the bridge collapses.^[61] When *Godzilla vs. Mothra* was eventually produced, Kazuki Omori remarked that it didn't take him long to write the script because of all the work he had previously done developing *Mothra vs. Bagan*.

To discuss the script's best scenes which didn't make it into *Godzilla vs. Mothra*, the greatest undoubtedly occurs when the adult Mothra tracks the Shobijin and their abductor, Joji, onto a train where Masako and Ando also are. People scream in terror as they see the giant moth from outside of their windows and the conductor tries to send the train through a tunnel before Mothra can catch them. However, the dark spot he assumed was a tunnel turns out to be the black colored Bagan's foot and the first battle between the two titular titans is on.

Another great scene has the trio of heroes observe the Mothra larva crawling through the jungle via a hot air balloon. Later, the Mothra larva attacks a Singapore airport and even mows down a jumbo jet. After this it has a confrontation with the military and takes down attack helicopters with her silk webbing.

Refreshingly, there is no scripted destruction in Japan. Instead the destruction/battles would have occurred in Borneo, Bangladesh, Singapore and Bangkok. The Atomic Heat Ray Gun (or perhaps some sort of Maser Gun) was set to reappear as well. According to Shinji Nishikawa, it was to be called the MB 96, and its mouth would unfold in four parts.^[62] He told David Milner, "I originally designed the MB 96 for *Mothra vs. Bagan*. Since the movie was going to feature Mothra, there was going to be a device similar to the Atomic Heat Gun in it. When *Mothra vs. Bagan* was cancelled, the members of Toho's special effects staff began trying to find a way to use my design in some other film. They finally did when *Godzilla vs. Destroyah* went into pre-production." Basically Toho was planning on recreating the classic scene from the 1961 *Mothra*.

The final battle was to take place in Bangkok, and has some interesting maneuvers, such as Bagan riding the adult Mothra in midair. In a surprise reveal, in the last few pages of the script, it is learned that there is a second unhatched egg back in Borneo which births another larva, which quickly joins the final battle. Much like the 1996 *Mothra* (aka *Rebirth of Mothra*),

the two Mothras fight alongside one another, and in the end the adult dies and sinks into the water.

As for Bagan, the mythical Chinese beast was the idea of Tomoyuki Tanaka, who proposed a variant of Bagan back in 1980 for *Godzilla Resurrected*. And after this film's cancellation, Bagan was considered as a monster to appear in not only the seventh entry in the Heisei Godzilla series, but also the aborted *Yamato Takeru II*. Prior to this the monster actually did appear as the final boss (modified with a combination of Godzilla and King Ghidorah's DNA) in the Super Nintendo game *Super Godzilla*.^[63] Rumors even persist a Bagan suit was built and existed on the Toho lot in the 1990s, possibly for use in 1995's considered "Godzilla vs. Bagan."

Whatever Bagan's designs/forms were in the previous and following axed films, in this script he is a legendary monster hailing from Asia created by ancient aliens which have ties to the Nazca Lines.^[64] And though Bagan had perhaps more preliminary designs than any other Toho monster, in the script he is specifically described as a devilish bipedal dragon with huge wings and a horned head like a bull. The monster was to be able to fire a red and black beam weapon. Some of the designs for Bagan were fantastic while others would have looked more at home on an episode of the Ultraman franchise. Actually, one of these designs was eventually used as the monster Shilagee/Kilazee in *Ultraman Great*.

In terms of casting, pre-production got along far enough that Toho had their eye on the pop duo Wink, comprised of Sachiko Suzuki and Shoko Aida, to play the parts of the Shobijin.^[65] Set to play Masako was none other than Yuko Asano, the female lead from *The War in Space*(1977) while Masato Furuoya would play Ando and Masahiro Takashima would play Fujita. Another confirmed piece of casting was that of Megumi Odaka as Miki Saegusa returning from *Godzilla vs. Biollante*. Therefore, this film would have cemented Toho as the original Marvel Studios, that is to say the first studio to work progressively on a cinematic shared universe (although, *Destroy All Monsters* superficially did that back in 1968). Miki Saegusa's entrance doesn't come until near the end of the second act and is handled exceptionally. Fukasawa (essentially the character of the same name in 1992's *Godzilla vs. Mothra*) says he must go to the airport to pick up

someone whom he thinks can help find the missing Bagan. The scene cuts to reveal the form of Miki Saegusa waiting at the International Air Port, and so far as this author can tell from the translation, this seems to be the first scene to officially confirm to the audience that this film takes place in the same universe as the Godzilla series.^[66] Had this scene actually gotten to be played out on screen, it would have been quite the happy surprise for audiences. And as if that wasn't enough, the film would have ended (this being either the last scene or a post-credits zinger) with Godzilla reviving from his ANEB induced slumber from *Godzilla vs. Biollante*.^[67]

Unfortunately, Mothra didn't get to star in a solo outing again until 1996's *Mothra*—which itself borrows a few ideas from *Mothra vs. Bagan* and an unused draft of *Godzilla vs. Destroyah*. Mainly these are the film's heavy environmental themes in addition to a team up between the adult and larva Mothras on screen. Death Ghidorah even had a few Bagan-like traits, such as the fact that it starts out without wings and only grows them for the final battle. Unlike *Mothra vs. Bagan*, the new Mothra spin-off had no ties to the Heisei Godzilla series.^[68]

In the end one has to wonder how different the Heisei Godzilla series would have turned out had *Mothra vs. Bagan* had been produced—and whether or not Mothra would have starred in a series of her own?

Mick Anger's *Godzilla vs. the Mysterians* (1990)

Screenplay by: Mick Anger **Proposed SPFX Director:** Koichi Kawakita

Proposed Cast/Characters: Father [entomologist], Mother [karate instructor], Young Boy [son of mother and father/monster enthusiast], Prof. Lacey [entomologist], Young Girl [daughter of Prof. Lacey/computer expert], Mysterian Commander, Mysterian Chief Scientist **Proposed**

Monsters: Godzilla, Rodan, Anguirus, Hira-jin, Sea Monster

Story After their defeat in 1957, a remnant of the Mysterians have settled underground in Nevada where they conduct genetic tests to further their race. The tests also produced grotesque genetic hybrids, one of which, Hira-jin, the Mysterians plan to use to conquer earth. Thinking that Godzilla's immunity to radiation holds the key to their survival, the Mysterians kidnap him from Monster Island. Rodan airlifts Anguirus and the duo fly to America to rescue Godzilla. The duo battle a Mysterian UFO over Hoover Dam and when they emerge victorious, Hira-jin is sent to combat Rodan and Anguirus in Las Vegas. A family held hostage by the aliens manages to free Godzilla from the Mysterian base located in the Grand Canyon, allowing Godzilla to escape and join the battle in Las Vegas to destroy Hira-jin.

Commentary In what is surely one of the strangest circumstances presented in this book, one unproduced Godzilla script has its origins in a Whitney Houston concert in Japan. Music video director Mick Anger was hired by Dentsu Japan to film two live performances of Whitney Houston over December of 1989—the very same time that *Godzilla vs. Biollante* was playing in theaters. As a long time Godzilla fan, Anger and some friends went to see the film in theaters. Though he states on his website that he liked the effects and music, he felt the film was long on dialogue and short on monster action. When he expressed this opinion to his friends, they commented that children in the audience seemed to feel likewise. One of the friends asked Anger if he thought he could do better, and so that night in his hotel room he began his own outline for a Godzilla movie which he spent the next several weeks working on after hours.

When Anger's employers at Dentsu got wind of his "after hours project" they decided to use their influence to get Anger a tour of Toho Studios. Fortunately for Anger, the tour happened, and not only did he get a tour but also got to converse with Koichi Kawakita himself. This eventually led to Kawakita learning of Anger's story draft which pitted Godzilla against the alien invaders of Kawakita's favorite vintage tokusatsu film: *The Mysterians* (1957).^[69]

Anger's treatment begins with a flashback to the original 1957 *The Mysterians*, showcasing the end battle along with Mogera and the Earth Defense Force. Anger was clearly a fan of said film, as his knowledge of it based on the treatment was commendable. However, past this exciting opening, which more or less establishes itself as part of the old Showa continuity rather than the new Heisei era, it quickly becomes apparent that this will be a very different Godzilla story.

As odd as this may sound, tonally this treatment most resembles 1984's *Gremlins*, as it comes off as a kid's feature initially but is sprinkled with surprising moments of gore, horror and dark comedy. Case in point, we are introduced to our main protagonist (unnamed along with his parents and simply called "Boy") inside of a theater watching a giant monster movie, clearly making him an avatar for the child audience. Not long after this we are introduced to the Mysterian leader who along with his cohorts disguises himself with masks made of living flesh. Periodically, the leader ventures out from their underground base (in the Grand Canyon) posing as a tourist to hit the Vegas Strip, win money by cheating the casinos, and ogle exotic dancers.^[70] Even Godzilla's first scene demonstrates that this story is meant to be viewed through a humorous lens, as he is introduced playing rock volleyball ala *Ebirah, Horror of the Deep* (1966) with Anguirus on Monster Island, while Rodan looks on with disdain. The fact that this treatment is an all-out spoof isn't confirmed completely until a much later scene where a sonic boom from Rodan inadvertently destroys the Love Boat—killing everyone on it. And so begins some of the story's more grim humor, with many bystanders meeting grisly ends at the hands of the monsters.

In one of the early battles, Rodan's foot is severed by a laser blast from a Mysterian saucer. In the process, Rodan drops Anguirus (who he has been carrying) into Hoover Dam which eventually bursts. Rodan's severed foot,

stuck on Anguirus's back, later "flies off, hitting the gift shop, and many people are senselessly and graphically killed."^[71] Later in the treatment, Godzilla himself bites a Mysterian guard in half, and during the climax, the enemy monster picks up a bus load of people and begins to sprinkle them into his mouth.

Anger's enemy monster, Hira-jin (pronounced Hee-ra-jin) is described as being 300 feet tall, part man, part Gila monster, and part "Mysterian battle tank." The monster's scaly hide blends into the metal parts and is said to possess an incredible array of weaponry. In this sense Hira-jin is clearly Anger's American tribute to Mechagodzilla, most evident in the scene where it rises up from its underground silo in the same manner as the two 1970s era Mechagodzilla films. And like Mechagodzilla, many scenes are described wherein Hira-jin unleashes his full arsenal all at once.

The end battle is comparable to the 1970s Showa era as it is bloody and outrageous. For instance, "Godzilla, without hesitating, throws a tremendous right cross followed by a pile-driver left jab right into Hira-Jin's cut eye!"^[72] In other words, the climactic fight is quite fun. In another scene, Godzilla grabs a nuclear missile in mid-flight to absorb its power, and then blasts Hira-jin in the face. The final battle maneuver is a play on the earlier rock volleyball scene on Monster Island. In it, Godzilla and Anguirus begin to toss a boulder around to distract Hira-jin and it is Rodan, who earlier neglected to join in the game, who helps to send the boulder careening into Hira-jin's head killing him. In this sense, though the treatment has some tonal issues to hammer out in figuring out what it wants to be, many fans agree that they all loved the idea of seeing a proper Godzilla/Rodan/Anguirus team-up.

As for the Mysterians, in typical 1970s Toho tradition, they get an unmasking sequence during the climax, and in this case the masks literally crawl off of their bodies once they are defeated. The Mysterian leader and the Chief Scientist meet their end comically when a nuclear missile strikes their ship.

A staff member at Dentsu had Anger's treatment, which in the end he spent 18 months on, translated into Japanese so that Kawakita could read the script. There was even talk of Dentsu co-producing with Toho if the script were greenlit. According to Anger, the script was never produced

because Tomoyuki Tanaka would never allow a gaijin (foreigner) to write the next Godzilla movie. Another problem with Anger's script was the fact that it more or less jumped back into the Showa continuity, something else that Tanaka would never allow.^[73] That being said, Toho and Anger were on the same page in one respect as 1991's *Godzilla vs. King Ghidorah* was marketed as family entertainment more so than *Godzilla vs. Biollante* had been.

As to Toho's not considering the script purely because Anger was a foreigner, this is likely a big part of the cause, but even had the script been seriously considered it would have gone through some massive rewrites (as any script based off of a treatment would). Firstly, it likely would have been tweaked to take place in the Heisei continuity. Next, Kawakita was likely enamored with this idea primarily due to the concept of the Mysterians, and it's a good bet he would have pushed for Mogera as the villain over Hira-jin. And thirdly, Anger's script is too distinctly American (giant Mecha-Gila Monster and all) for a Japanese Godzilla film, though his treatment could have fared well as a *Mars Attacks!*-type spoof under the direction of Joe Dante or Tim Burton. On top of everything else, the effects-heavy script was not within Toho's means to film at the time.^[74] On another note, it would seem that Kawakita liked the desert southwest setting of *Godzilla vs. the Mysterians*, for Kawakita's 1991 Godzilla story (see next entry) had sequences set in the Grand Canyon, a secret Nevada military base, and a battle in Las Vegas. An interesting coincidence for those who don't believe that Kawakita and Toho never considered Anger's script...^[75]

The Many Forms of “Godzilla vs. Mechani-Kong” (1991-1993)

First Planning Draft Date: November 07, 1991

Intended Release Date: December 1991, 1992

Treatments by: Koichi Kawakita and Yuji Yoshida **Proposed SPFX Director:** Koichi Kawakita **Proposed Cast/Characters:** Miki Saegusa (Megumi Odaka) **Proposed Monsters:** Godzilla, Mechani-Kong, Gigamoth (*Micro Super Battle: Godzilla vs. Gigamoth* only)

Story Godzilla awakens from the ocean floor and then comes ashore in America where it soon becomes apparent that the nuclear reactor within his body will detonate in a devastating explosion. The robot Mechani-Kong injects Godzilla with a miniaturized team of scientists to stop the meltdown from within, while the robot ape battles him on the outside. The team is successful, escapes the monster’s body, and Godzilla falls into the San Andres Fault.

Commentary After the huge success that was 1962’s *King Kong vs. Godzilla*, Toho naturally hoped one day to create a rematch between the two monsters for the Heisei Series. However, all such efforts (and reportedly there were multiple ones) were stalled whenever Toho tried to negotiate with Turner Enterprises, the then current rights holders for King Kong. The earliest effort supposedly occurred in 1991, with Toho hoping for a new *King Kong vs. Godzilla* to celebrate the studio’s 60th anniversary.

Not much is known of any story plans for the rematch except one which likely never got far. It comes from monster designer Shinji Nishikawa. Nishikawa told David Milner, “I submitted a story outline for that movie. Since King Kong was going to be in it, I felt that one of the main human characters had to be a woman. So, I came up with a female scientist who saw King Kong only as an object with which to experiment. She even was going to turn him into a cyborg.”^[76]

Nishikawa’s comments about a robot are intriguing, for when Toho found it too difficult to utilize King Kong they decided instead to take a crack at

Mechani-Kong. Though some fans may assume Mechani-Kong is a Toho character because of *King Kong Escapes* (1967), he is, in fact, not. The monster was created by the writers of the animated *The King Kong Show* in 1966, of which *King Kong Escapes* was a live action adaptation. Koichi Kawakita told David Milner in 1994, “Toho wanted to pit Godzilla against King Kong because *King Kong vs. Godzilla* was very successful. However, the studio thought that obtaining permission to use King Kong would be difficult. So, it instead decided to use Mechani-Kong.”

Always accompanying the drafts with Mechani-Kong was the concept of deploying a *Fantastic Voyage*^[77]-type vessel into Godzilla. Kawakita told Milner, “Mechani-Kong was going to have injectors. A number of people were going to be injected into Godzilla while the robot was wrestling with him. They then were going to do battle with Godzilla from within while Mechani-Kong continued to do battle with him from without...There were going to be many different strange worlds inside Godzilla. The concept was very much like the one on which *Fantastic Voyage* was based.”^[78]

The first version of this idea, titled *Micro Super Battle: Godzilla vs. Gigamoth*, was being cooked up even before the release of *Godzilla vs. King Ghidorah*, and a first planning draft was completed by November 07, 1991. In it, Godzilla comes ashore in America where he battles Gigamoth—a totally new creation unrelated (except for in name) to the insect monster from the same year’s aborted *Godzilla vs. Gigamoth*. In this story Gigamoth was to be a mutated creation from a US military base in Nevada^[79] which Godzilla battles in Las Vegas. The earliest design of the monster has it resembling a dragonfly and evoked some similarities to the Meganuron from *Rodan* and even more so resembles the updated version of the monsters that later appeared in 2001’s *Godzilla vs. Megaguirus*. Strangely, the more popular design for Gigamoth with the crew was curiously more in line with the early archaeopteryx design for the title monster in 1956’s *Rodan*. Yuji Yoshida obviously designed the flying beast to be a man-in-suit due to the monster’s very anthropomorphic features. It stands upright on prominent legs and has feathery wings and a horned head like a bull’s. Apparently Gigamoth was to be a monster born of radiation during the construction process of Godzilla’s true nemesis in the story, Mechani-Kong.

Due to the successful execution of Mecha-King Ghidorah in the yet to be released *Godzilla vs. King Ghidorah*, Kawakita felt even more encouraged to push forward with the new Mechanikong—now the creation of the US military at a secret base in Nevada—likely Area 51. The Nevada locale wasn't done exclusively due to the proximity of Area 51, but Las Vegas as well. There Godzilla would battle Gigamoth, and pre-production concept art of this battle exists.

Of all the interesting elements at play, the wildest idea is the “Fantastic Voyage” inside of Godzilla, which would have been an interesting way to follow up the futuristic tech seen in *Godzilla vs. King Ghidorah*. Actually, Kawakita even stated in the book *Godzilla Heisei Perfection* that the idea to explore the inner workings of Godzilla partly came about due to the monster's origin finally being revealed in *Godzilla vs. King Ghidorah* and that to explore the monster's inner working and biology would be an interesting next step.

The treatment for *Micro Super Battle: Godzilla vs. Gigamoth* was to play out like this: Godzilla awakens in the Pacific Ocean and is surprisingly drawn to America. The reason for this is the accidental creation of the monster Gigamoth in Nevada by the U.S. Military. When Godzilla treks across America, the military sends Gigamoth—under their control—to intercept Godzilla instead of Mechani-Kong, which they hope to keep under wraps. After Godzilla defeats Gigamoth, the authorities learn that Godzilla has a living nuclear reactor inside of him which is about to go critical. As such, the military unveils Mechani-Kong while the Japanese reveal an amazing technology which allows them to shrink matter. In a joint U.S./Japanese venture, a special submarine to explore Godzilla's body is shrunk down along with five crew members and then injected into Godzilla's body via a giant needle in Mechani-Kong's arm. As the robot ape battles Godzilla on the outside, the crew must battle six different anti-bodies located within Godzilla in order to reach his nuclear reactor. One of the crew manages to stop the reactor from going critical and escapes from Godzilla, who falls into a crack in the earth along with Mechani-Kong into the San Andres Fault.

However, Toho execs were keener on bringing back Mothra for the next Godzilla film. And more importantly, they wanted to announce the fact at

the end of *Godzilla vs. King Ghidorah*'s premiere on December 14th. As such, Kawakita and his team were tasked with coming up with another story outline to feature Mothra. Born out of this were two "competing" story outlines. One was *Godzilla vs. Gigamoth*, in essence 1992's *Godzilla vs. Mothra* with Gigamoth a precursor to Battra, and was submitted on November 12th—less than a week after the first proposal for *Micro Super Battle: Godzilla vs. Gigamoth*. The other proposal still featuring Mechani-Kong was named *Godzilla's Counterattack*, the same name as the original Japanese title of *Godzilla Raids Again* from 1955. This draft, written by Yuji Yoshida (another of Toho's monster designers) is set exclusively in Japan, does away with Gigamoth, and has a terrorist group implanting devices in Godzilla's body that cause his nuclear reactor to go critical. His body then begins to glow red at the chest and his body begins to steam. That's when a team of experts is shrunk down and injected into Godzilla's body via Mechani-Kong to stop the meltdown. As most fans can figure out, elements of this concept eventually played into *Godzilla vs. Destroyah* three years later.^[80]

Ten days later, on November 25, this title and the concept was revised into *Godzilla vs. Mechani-Kong: Micro Universe in Godzilla*. In this "final" treatment Mechani-Kong is a Japanese creation built specifically to fight Godzilla, based on a monstrous ape of legend. It is also remote controlled, and, like the Jaegers from *Pacific Rim* (2013), is controlled by the pilot's own body movements. Furthermore, Mechani-Kong is just a nickname on the part of the main characters, and the robot has a different official designation.

As in the previous draft, Godzilla lands in America where it is soon learned that he is destined to explode due to his naturally occurring nuclear reactor. Using tech recovered from Mecha-King Ghidorah, a means of shrinking matter is devised. A team of five (one of which is Miki Seguesa) is shrunk down and injected into Godzilla by Mechani-Kong, who also knocks the monster out with a type of kaiju-anesthesia. However, a saboteur^[81] inside the submarine intentionally wakes Godzilla up early. So, as the team races to stop Godzilla's explosion from the inside, Mechani-Kong must also fight the monster on the outside.

This treatment also very specifically describes Godzilla's radioactive process stating that uranium ingested by Godzilla is then transformed into plutonium in his chest—a sort of reaction furnace. It is then stored in the lower abdomen as a reservoir, where it will supply the nuclear reactor through the transport pipe from the back of the head to the tail. Mention is also made of a coolant pipe running parallel to the nuclear reactor. The protagonists in the sub would use this coolant pipe as their main route of travel.

Inside of Godzilla, the sub would battle five macrophages (phagocytes) [\[82\]](#) before planting an explosive on the transport pipe supplying the plutonium to the nuclear reactor. When the time comes, to escape from Godzilla, they communicate with the outside world via Morse code by making Godzilla's dorsal plates flicker on and off! Then at a key moment, they are expelled from Godzilla via his atomic ray. Godzilla then falls into a lava-filled fissure in the earth and a huge explosion occurs. Whether or not the monster lives or dies is unclear. Not much else is known of this treatment other than a scene where Godzilla was to walk through the Grand Canyon as the government analyzes him. Remote controlled helicopters are mentioned that would lure Godzilla to the canyon with nuclear fuel.

While this story treatment was being written, Shogo Tomiyama and Toho's International department looked into the possibility of using Mechani-Kong in a feature. However, the rights to the monster were too murky and so Toho erred on the side of caution—not to mention the fact that the Toho execs were always more keen on using Mothra to begin with. Koichi Kawakita told David Milner, "...it was discovered that obtaining permission even to use the likeness of King Kong would be difficult. So, the project was canceled." On December 9th, only five days before the release of *Godzilla vs. King Ghidorah*, a treatment for *Godzilla vs. Mothra* was completed and thus permanently ended the potential battle between Godzilla and Mechani-Kong. This was not the end of the *Fantastic Voyage* concept though as the idea was utilized once more in a proto-draft for "Godzilla 5" entitled *Godzilla vs. Mechagodzilla: Metallic Battle* by Kunio Aoya.

This also didn't stop Koichi Kawakita from utilizing one of his beloved ideas for his final film as special effects director on 1997's *Mothra 2*:

Undersea Battle. During that film's climax, in an unscripted scene which was reportedly a last minute change, Mothra splits into tiny multiple versions and swims inside of its opponent Dagara. Inside the sea monster, Mothra must shoot down and destroy Berem, starfish monsters, with laser blasts. This is no coincidence, as one of the strange worlds inside of Godzilla's body in *Micro Super Battle* would have been inhabited by starfish-like antibodies. Also in 2004, when working on the tokusatsu TV series *The Justirisers*^[83] Kawakita finally produced his version of Mechanikong, though the creation certainly doesn't go by that name and is called Bulgario. The creature, which debuts in episode 24 "The Plan to Destroy Riseross," exhibits ape-like behavior and has one of the better enemy designs of the series. Though no known pre-production art of the 90's Toho Mechanikong exists, had it been the cinematic equivalent of TV's Bulgario then it would have likely been a very popular design.

The One That Got Away: Jan De Bont's *Godzilla* (1994)

Intended Release Date: 1994-1997

Screenplay by: Terry Rossio & Ted Elliot **Proposed Director:** Jan De Bont
Proposed SPFX Director: Boyd Shermis **Proposed Cast/Characters:** Jill Llewellyn [biochemist] (Helen Hunt; tentative), Aaron Vaughn [dinosaur/dragon expert] (Bill Paxton; tentative), Nelson Flear [survivalist], Pike [military commander], Tina Llewellyn [Jill's daughter] **Proposed Monsters:** Godzilla, the Gryphon, Probe Bats

Story

A site in the frozen arctic begins leaking a strange red amniotic-like fluid from the ground. A team of scientists discovers a huge dinosaur slumbering beneath the ice, which awakens and kills many people in the process. Among them are Dr. Keith Llewellyn, whose wife Jill now heads the U.S. government-funded St. George Project intent on killing the beast. Aaron Vaught, an expert on dragon myths is brought in to assist, and deduces that Godzilla (a bio-engineered lifeform meant to protect the earth) is not the only monster present. An alien probe has crashed into Lake Apopka in Utah, and begins mutating various creatures into a doomsday beast: the Gryphon. Meanwhile, Godzilla is knocked unconscious by the red fluid in San Francisco Bay and airlifted to the St. George base in New England. Vaught travels to Utah, where Nelson Flear takes him cave diving in Lake Apopka. The duo discover and awaken the Gryphon which surfaces and destroys a small town. Godzilla escapes New England and both monsters are predicted to meet in New York. Jill panics as her daughter Tina is in New York and goes to rescue her as Godzilla and the Gryphon arrive to do battle. Godzilla has a restraining device on his neck preventing him from firing his atomic ray, which Aaron and Flear must remove. Godzilla, now able to fire his ray, gains the upper hand in the battle and kills the Gryphon. Realizing Godzilla's true purpose, Jill forgives the monster and stops the military from killing him and Godzilla slips back into the sea.

Commentary

Along with *Mothra vs. Bagan*, it is a true tragedy in the world of film that the original version of Tristar's *Godzilla*, scripted by Terry Rossio and Ted Elliot, was never adapted. Instead, in May of 1998, Godzilla fans were abhorred by what many called an abomination in the form of the Dean Devlin/Roland Emmerich-produced film.

Tristar's *Godzilla* got off the ground in the very early 1990s and started with Henry G. Saperstein, Godzilla's "agent" in America. "For ten years I pressured Toho to make [a Godzilla movie] in America. Finally they agreed," Saperstein is quoted as saying. Saperstein had been meeting with various studios and producers about an American version. The first two to bite were producers Cary Woods and Robert Fried of Sony. Truth be told, Saperstein was meeting with the duo in regards to a Mr. Magoo movie, a character which UPA had created. As the duo showed no interest in Mr. Magoo, Saperstein mentioned that there was an option to do an "American remake" of Godzilla, currently in the public eye in the US due to the hugely successful "Godzilla vs. Barkley" Nike commercial.

Initially the duo's bosses at both Columbia and Tristar passed on a Godzilla film, which they feared would be campy. Cary Woods, who was old friends with the head of Tristar, Peter Guber, circumvented the other executives and pitched him a serious take on Godzilla. Fortunately Guber saw the monster as a hot international property which could support a franchise of his own.

Official negotiations with Toho began in mid-1992 and the Japanese execs were more than happy with the \$300,000+ advance payment they were offered for Godzilla, not to mention distribution and marketing rights to the American version in Japan among other things. Tristar officially announced the film in November of 1992, and a little over a year later, a Toho produced trailer for the film ran at the end of *Godzilla vs. Mechagodzilla* (1993) along with the usual teaser for the next Japanese-made Godzilla movie.

In the early months of 1993, a hodgepodge of writers and filmmakers were invited to Tristar to pitch ideas for Godzilla. Among them were Tim Burton, who had visited the set of *Godzilla vs. Mothra* (1992) only recently, and horror writer Clive Barker.^[84] In a surprise choice, the screenwriters

chosen were Ted Elliot and Terry Rossio—the future pens of the *Pirates of the Caribbean* franchise. However, in 1993 the duo were relatively unknown, having done some re-writes on Disney’s *Aladdin*. Though the duo initially turned down *Godzilla* several times, they eventually relented and set out to make a realistic Godzilla movie. For the human storyline, their jumping off point was *Moby Dick* featuring an Ahab-type character with a vendetta against Godzilla. And because Toho wanted too much money for additional monsters like King Ghidorah, Tristar decided to create new monsters^[85] for Godzilla to face. Terry Rossio eventually confirmed this saying that the Gryphon was originally King Ghidorah, but found out the monster was “off limits.”^[86]

Their script gets off to an exciting start with the Godzilla title embedded in a giant iceberg. Also, the descriptions of the blood-like amniotic fluid leaking out of the ground are downright chilling, as one observer remarks, “The Earth is bleeding,” before the scene cuts to Llewellyn residence.

An early scene where Godzilla attacks a Japanese fishing village is very reminiscent of similar scenes on Oto Island from the original *Godzilla* (1954). Some of the scenes even harken back to Godzilla’s more frightening nature from that film’s early drafts. Examples include Godzilla shown eating the day’s catch of fish and uprooting a tree that two villagers have taken refuge in but instead of eating them, he shakes them loose and eats the tree instead. He then fires off a blast of his atomic breath at the stars as if in warning to some unseen threat.

The film’s main characters are all incredibly likeable, certainly much more so than the ones created for the Emmerich version. Here, we have a strong female lead (still a fresh concept for the early 1990s) in Dr. Jill Llewellyn, the film’s “Ahab” character determined to kill Godzilla to avenge her husband, though she changes her mind in the end. As her foil is Aaron Vaught, a hot-shot celebrity author who has written a bestselling book on dragon myths and dinosaurs. Based off the script’s description of Aaron Vaught [“Tall, graceful, eyes watchful behind wire-rimmed glasses. He looks like a ski instructor who chunked it all to become a librarian.”^[87]] one could almost presume the duo was thinking of Jeff Goldblum though this has never been hinted at in interviews.^[88] Aaron’s book is called *The Waking Dragon* and compares Godzilla to Quetzalcoatl and other serpents

from mythology. The scene where Aaron interviews the Japanese fisherman in a mental institution is somewhat similar to a scene from *Godzilla vs. Biollante*, where the old man reveals hundreds of drawings of Godzilla that he has done based off of his dreams.

As the comic relief is Nelson Fleeer, a Burt Gummer-like^[89] survivalist who hails from Taveller, Utah, the town where the alien probe lands. There is a reoccurring gag in the form of Fleeer reacting to the bizarre proceedings by stating, “I hate weird shit.” However, Fleeer is much more than mere comic relief and is something of a very capable badass.

Aside from the miniature sets of various cities, the production would have also had to construct some elaborate full-sized sets for the actors to inhabit. The St. George^[90] Lab is described interestingly in the following passage:

“Aaron and Marty follow Pike into the situation room. Glass walls surround a combination of mission control and a science lab. Marty looks out through the glass, gasps--

The glass building sits inside a larger structure which contains a huge WATER-FILLED TANK, stretching off into the distance, the size of a small lake.”^[91]

The Godzilla Womb Site in the Arctic likewise makes for an interesting locale. At one point a dome rises from the ice which sounds similar to *The Mysterians* but was probably not intentional. Inside the dome is a green texture similar to Godzilla’s skin, sort of like a Godzilla version of Superman’s Fortress of Solitude. The heroes then enter another room that appears to be made of flesh. Aaron recalls what the fisherman who told him about “the people before people” and says, “Imagine a civilization without mechanical technology...but they do have an organic technology. Bio-constructs, genetic engineering...”

Another room in the chamber is described as “A bizarre sight. Rows of round, cauliflower-shaped objects hang down from the ceiling a few feet over their heads. Also green in color, shot through with a complex blue structure.”^[92]

Godzilla’s initial arrival at San Francisco is well-handled, and Aaron quotes from *Beowulf* as Godzilla approaches the Golden Gate Bridge. It’s possible the Mathew Broderick/Godzilla face-off from the 1998 film was inspired from a scene here where Godzilla looks at Aaron eye-to-eye on the

Golden Gate Bridge. In the same sequence, Godzilla also bites through the cables on the bridge and one has to wonder if this scene was inspired by the scene of Godzilla biting into a radio tower in *Godzilla* (1954).

The script even features a benevolent alien of sorts in the form of Aaron's Japanese assistant Marty who becomes infected by a microscopic life form in the Arctic which changes his physiology. Several design concepts of the "Marty/Alien" hybrid exist. The third draft script more or less describes him as a typical Grey-type alien with large, black eyes. It is Marty who delivers the much needed exposition as to just what Godzilla is: a bio-engineered monster made from dinosaur genes. His purpose is to defend earth from a rival species of aliens that send probes to various planets which use the local life to create a doomsday beast. Marty's line when Jill initially mistakes Godzilla for the doomsday beast is very Yoda-like: "No. Not Godzilla. Another."

As this happens, Aaron Vaught is exploring Traveller, Utah, the site of many recent anomalies reported in the tabloids. Aaron runs into Fler and hires him as his guide to the area. There is a good scare in the cave diving scene wherein Fler encounters a dead mountain lion carcass which floats in front of his face. After this Fler writes on his slate to Aaron, "Rate doubled." The duo then emerge in the underground cave, which has a flowing waterfall. In fact, dead cougar scare and all, this scene is very reminiscent of a similar scuba diving scene in Toei's 1977 *Legend of Dinosaurs and Monster Birds*. The Gryphon's reveal here, laying Sphinx-like in the cave is also excellently done. At one point they even mistake the beast's giant wings for the cave wall.

The duo get a great chase scene when the Gryphon pursues them in Fler's jeep firing energy bolts at them. In an ingenious maneuver, Fler drives the jeep under an overpass and jumps out with Aaron letting the Gryphon follow the empty jeep which it destroys. "Let me guess, you just finished paying for it," Aaron quips.

The excitement continues to mount as Aaron and Fler watch the Gryphon in the air from the St. George jet and tell Jill that it is heading for the base in New England. Just as Fler tells her, "It's coming to kill Godzilla," Godzilla breaks free from containment. It is at this point that Godzilla infamously gets down on all fours and crawls into the water. As such, it is very well possible this scene later fueled Devlin and Emmerich's

fire to have Godzilla crawl about on all fours several times in their film. The duo also give Godzilla a crocodile-like trait when his eyes peek just above the surface as he approaches New York. Upon arriving in the city, Godzilla takes special care to stomp on a looter several times as comic relief.

The climax is full of exciting action for the monsters and the humans alike. At one point when Godzilla lies unconscious, Aaron and Fleer repel from a helicopter onto the beast's head to remove a restraining device that makes him unable to fire his ray. A military commander hell-bent on killing Godzilla fires at the monster while Aaron and Fleer are on him and the duo must take cover behind Godzilla's dorsal plates. Jill and her daughter Tina are also given a good action scene where they distract the Gryphon to save the men. The two send a truck set to explode right for the Gryphon who sidesteps the truck and then gives Jill a knowing look. Thinking they're dead meat, mother and daughter run for cover but humorously, the truck strikes a gas main behind the Gryphon, creating a huge explosion. After this scene while Godzilla resumes his battle with the Gryphon, Jill and Aaron struggle to free themselves from a sinking car. This makes for an interesting action scene in its own right and would have been fantastic in its own film. Actually, the scene was later scrapped due to the release of the Sylvester Stallone movie *Daylight* (1996) which is set in a flooding tunnel.

At one point, Godzilla uses his tail to anchor himself around an under construction building as he grips the flying Gryphon's leg in an interesting maneuver. In another scene Godzilla is described as crawling on all fours through the streets of Manhattan while the Gryphon circles above like a hawk stalking him like a mouse. Godzilla then uses his reflection in the Twin Towers at one point to fool the Gryphon and gets the upper hand in the battle for a moment. The battle gains an interesting new layer when the Gryphon eats Pike, yet another character hell-bent on killing Godzilla, and then begins to take on some of his quirks and memories, thus better enabling it to kill Godzilla. However, Godzilla still manages to overcome the doomsday beast as it flies towards him by jumping into the air at the last moment and slicing its belly open with his dorsal plates.

Rossio and Ellito generously give Godzilla some interesting character traits, making him more than just a dumb animal which are perhaps best evidenced as he holds the Gryphon's severed head in his hand:

Hanging from Godzilla's hand, the head snarls and bites.

Godzilla gives it an almost-exasperated look--

--and SPIKES the head on jagged remains of one of the towers of Brooklyn Bridge.

The head stops snapping. Weird blue eyes stare starkly.

Godzilla leans close to it. Stares back. [\[93\]](#)

As a whole, the script is also peppered with typical but acceptable 90s action clichés and dialogue but could have been a top-notch 90s action film. The humor Rossio and Elliot would one day bring to the *Pirates of Caribbean* films is evident in their script as their writing has many good lines and gags. One such scene occurs when a helicopter touches down on the Llewellyn's lawn early in the film to collect them to the bemusement of the neighbors. The town of Traveller, Utah, is also mostly played for laughs, even in a scene with the raining frogs. One of their jokes even precedes a similar gag from Devlin and Emmerich's *Independence Day* where Judd Hirsch berates government spending at Area 51. In this script, when Aaron tells Fler he works for the government and asks if he can hire him to be his guide, Fler responds, "Hmm ...Government man. You're those guys who pay five hundred bucks for a screwdriver, right?"

When it came time to look at directors for the script, ironically, the very first director to turn down *Godzilla* was Roland Emmerich! Oddly enough, even Joe Dante turned down a chance at the film, as did James Cameron, who expressed respect for the script. Among those who didn't turn down the project was highly successful director Tim Burton. Instead, it was the studio who turned down Burton fearing his handling of the material could be too offbeat and campy. Other names considered for the project even included the likes of Ridley Scott, and the Cohen brothers, Joel and Ethan. Alex Cox wrote an open letter to a Japanese magazine, *Kinema Junpo*, stating he wished to make the new Godzilla film. Even Cox's wild ideas sounded as though they would have been far superior to the Devlin Emmerich film. [\[94\]](#)

As 1993 dragged on with no director in sight, Toho had to make some last minute adjustments to their newest G-film. In early drafts of *Godzilla vs. Mechagodzilla*, Godzilla was to die so as to make way for the new

American version.^[95] When it became clear Tristar's version was still a long ways off, Godzilla was revived in the script by Rodan.

Finally, in July of 1994, Tristar signed director Jan De Bont fresh off his success from *Speed* (1994). Unlike future director Roland Emmerich, De Bont was an actual bonafide Godzilla fan. More members joined the production team, location scouting was done, and the production was set to begin in November of 1994. Meanwhile, design work trudged on with Jeff Farley, none other than the sculptor of the Trendmasters Godzilla bendable figures, given the assignment of making a maquette of Godzilla. The finished maquette is a fairly far cry from Stan Winston's later design, but looks like a leaner version of the Heisei Godzilla. Stan Winston Studios then created finished maquettes of Godzilla, the final form Gryphon, and the probe bats. Towards the very final stages some miniature sets were constructed, but not for a man in suit, as the studio had rejected that approach, but for certain camera angles. In November, the crew even traveled to Lone Ranch Beach in Bookings, Oregon, to begin construction of the Japanese fishing village set which was eventually completed. This was to be the first scene shot for the production as a sort of test for inserting Godzilla. That way, the effects crew would have a head start on learning to work with Godzilla and the footage could serve as a teaser trailer in the summer of 1995. Casting was also going on at this point with Helen Hunt eyed for Jill Llewellyn and Bill Paxton for Aaron Vaughn.^[96] Filming would now begin in March of 1995 with an anticipated release date for summer of 1996.

Around this time, Sony found themselves reeling from the aftermath of several commercial bombs, such as *Geronimo: An American Legend*. Sony became reluctant to officially greenlight a movie as expensive as *Godzilla* budgeted between \$140-180 million, and shut down the production even though a great deal of work and money had already been put into it.^[97] De Bont felt the money balking was just an excuse to change the script he loved and further Americanize Godzilla, who they still felt was too Japanese for western audiences.

On December 9, 1994, Russo and Elliot delivered a new script which the studio budgeted at \$120 million—in the end, still too much. On December 16, the studio suggested the only way to cut the budget was by completely

eliminating the enemy monster! Bizarrely enough, the studio also suggested Rossio and Elliot give Godzilla a “sidekick” monster ala Batman and Robin! The idea was that the sidekick could go on to star in his own series of movies and no licensing fees would have to be paid to Toho. Toho naturally frowned upon this idea as well. The day after Christmas, De Bont was off of the project, but was paid \$4 million for his pay or play deal. At the end of the day, these “frugal” execs managed to blow millions in the hopes of saving millions down the road. Henry G. Saperstein got in the debate by publicly stating he believed the film should be done with suitmation and didn’t need the big budget CGI FX though his suggestions fell on bemused ears mostly.

Next the studio brought in writer Don Macpherson (who had done rewrites on *Alien 3*) to do a rewrite on the Rossio/ Elliot script. The studio liked Macpherson’s rewrites, which cut many effects sequences or presented them in different ways to lower the budget. *Alien 3*’s director David Fincher also liked the script, and seemed poised to direct if the studio would let him.

As for Macpherson’s script, it is essentially darker, noir-like and seems somewhat inspired by *The X-Files*. For instance, in the original script, it is Marty Kenoshita who gets infected peacefully by the probe in the cave. In this version Marty doesn’t even exist, and it is the Japanese fisherman character, here called Junji, who is aggressively attacked by the microscopic lifeform which burrows itself into a screaming Junji’s eye. Later when the Gryphon flies into New York it damages a date clock on the United Nations building and the inverted letters read 666. Macpherson cut out the entire tunnel sequence which he and others felt was too similar to the still-upcoming *Daylight*.

Like *Independence Day*, this script has a flair of patriotism as the climax takes place on the 4th of July. The final battle maneuvers even involve a fireworks display on Ellis Island, and Godzilla spikes his opponent’s head of the Statue of Liberty’s torch. This makes Dean Devlin and Roland Emmerich’s eventual rejection of this script all the more ironic and puzzling. The final nail in the coffin of the Rossio/Elliot Godzilla script came when the studio called in Devlin and Emmerich to take over *Godzilla*. And the rest as they say is history. Because Emmerich and Devlin used a

few minor ideas^[98] from the Rossio/Elliot script, the duo actually received a screenplay credit on the film. On their website, Rossio and Elliot humorously wrote a disclaimer about their credit on the script for the Devlin/Emmerich *Godzilla*. To quote from only part of the lengthy well written “speech”:

For example, here’s ‘The Speech’ for GODZILLA: “Yes, we worked on it, but our script got thrown out. We got story credit because they kept some basic elements -- but in our draft, Godzilla fought a second monster, and kicked his ass. We realized that Godzilla was the hero, and even if people were afraid of him in the beginning, they wanted to root for him in the end.”

To which people invariably look relieved (“Great, I don't have to pretend the movie wasn't crap”) and say, “Oh, that would have been much better.”

And it would have been.^[99]

Return of GINO: *Godzilla 2* (2000)

Intended Release Date: 2000-2001

Screenplay by: Tab Murphy **Proposed Director:** Roland Emmerich
Proposed SPFX Director: Volker Engell **Proposed Cast/Characters:**
Niko Tatopoulos (Mathew Broderick), Phillippe Roach (Jean Reno), Anna
Charlton [scientist], General Hicks (Kevin Dunn) **Proposed Monsters:**
Godzilla, juvenile Godzillas, the “runt,” giant insects, Queen Insect, giant
blue whale, assorted mutations

Story Shortly after the death of Godzilla in New York, Nick Tatopoulos rescues and befriends a juvenile Godzilla before setting him free into the ocean. Two years later, Nick must reteam with Phillippe Roache to determine if that same Godzilla is responsible for a set of mysterious disasters. Their search leads them to the Australian outback where they connect with Anna, a biologist studying a whole herd of Godzillas. When it becomes apparent the Godzillas aren't to blame for recent events and keep to themselves, the trio sets out for “Monster Island” where the French nuclear tests created Godzilla. At the same time, a giant egg appears in Sydney. On Monster Island, the trio discovers the real culprits: a species of giant mutated insects. When they return to the outback the military has killed all of the Godzillas but two, the adult and the “runt” who escape underground. Later when the insect queen descends upon Sydney, Godzilla shows up to battle it. The queen overpowers him and abducts Anna and heads for Monster Island. Phillippe, Nick and General Hicks head to the island while Godzilla follows by sea. On the island, Nick rescues Anna from an underground hive along with many other captive humans whom Godzilla rescues at the last second from the queen. After defeating the queen, Godzilla and the runt are regarded as heroes and allowed to live by Hicks and the military.

Commentary Before the disastrous 1998 *Godzilla* was even released, Tristar had envisioned a trilogy and payed Toho \$5 million dollars to film a sequel.^[100] Though lambasted by critics, *Godzilla* had still made a healthy profit thanks to worldwide sales (it only made about 6 or 10 million more dollars stateside, depending on sources). Then Tristar President Amy Pascal

told *Entertainment Weekly* in 1999, “If a movie makes \$400 million, you make a sequel. It’s that simple.” That same year, Dean Devlin and Roland Emmerich began working on a story treatment for a sequel. However, in a similar case with Jan De Bont, Tristar balked at Devlin and Emmerich’s proposed budget and they happily left the project. Whether Tab Murphy (scribe of *Last of the Dogmen* and Disney’s *Atlantis: The Lost Empire* and *Tarzan*) turned in his script based off of the treatment before or after this happened is unknown.

In any case, Murphy’s script is surprisingly fun and harkens back to a much more traditional Godzilla film. Perhaps its only shackle was the fact that it had to reuse the previous film’s cast (some of whom had signed on for three films), namely Mathew Broderick as Niko Tatopoulos. As Maria Ptillo’s performance as Audrey Timonds was universally panned, the character of Audrey is written out early on in the script when Nick is kidnapped from his own wedding in the limo and she is never seen again. The driver of the limo turns out to be Phillippe Roach in what sounded to be quite an introduction. From here, we get a fairly solid bromance between Phillippe and Nick as they debate the merits of whether to kill or nurture the new Godzilla population. Making for a much better female lead this time around is Anna, a biologist studying the Godzillas out in the wild. As far as the draft shows, the only other returning character was General Hicks.

The script features some fun if not overly *Jurassic Park*-like scenes with the Godzillas in the wild. The highlight is a jeep chase in the middle of a Godzilla stampede where Anna rescues the two male leads. Another exciting scene for the humans includes their helicopter crash landing on Monster Island amidst an all-out frenzy between Godzilla, the jet fighters and swarms of flying insects. Nick and Phillippe even storm an underground hive to rescue captive humans, including Anna, abducted over the course of the story.

There’s some potentially interesting attempts at humor which could have either played better than the ones attempted in the 1998 film or even more disastrously as these things are hard to judge on paper. In one, the initial baby Godzilla is hidden underneath a trench coat in New York and an old bum begs him for change (perhaps recalling a similar stunt pulled in the ‘70s Marvel comic series). Instead, he nearly gets his hand bitten off. In

another, Nick proclaims how gentle the fully-grown Godzilla is. The monster instantly roars and knocks Nick off of his feet.

A concentrated effort was made to callback to elements of the classic Godzilla series, chief among them Godzilla having another monster to fight this time around. This time around, Godzilla possesses a real, unapologetic, nuclear ray. It is first revealed when the monster uses it to chase a school of fish to the surface and is used again several times during the various battles. Later, the island where the French nuclear test was conducted in the first film is visited by the heroes and referred to as “Monster Island.” That being said, the script is still devoid of any classic Toho kaiju, and Monster Island thusly has more in common with Mysterious Island in that it contains giant lifeforms of basic animals. However, a giant egg in Sydney has a “greenhouse-like” enclosure built around it, which may have been influenced by *Mothra vs. Godzilla*. Similar to the hatching of Mothra’s cocoon, a garrison of military weapons surrounds the egg as it prepares to hatch. A scene where Godzilla incinerates a horde of flying insects on the other hand predates a similar scene in 2000’s *Godzilla vs. Megaguirus*. It’s even possible that the “runt” was meant to be this series’ version of Minilla. The end scene where the heroes watch Godzilla swim off into the ocean is also a trademark of the Japanese films, with many of them ending in this exact same way.

Whether it was due to the big budget needed to adequately film the action and special effects, or just the negative reception to the first film, this sequel was eventually dropped. Not helping the matter was the relative failure of the U.S. release of *Godzilla 2000*. Had that film been received more warmly it’s possibly the *Godzilla 2* script would have gone before cameras. And ironically enough, many fans were warm to this script when it eventually leaked onto the internet in the early 2000s. That said, there were a few who were disappointed that it was not a straight adaptation/sequel to the very popular *Godzilla: The Animated Series* which began airing on FOX in the autumn of 1998.^{[\[101\]](#)}

Whatever the case, had this film been produced, it could have very well turned out to be like *Star Trek II: The Wrath of Kahn*. That is, even though the first film was a disappointment, this film could have been a success that warmed audiences to even further adventures for the American Godzilla.

Ironically enough, when the American Godzilla did finally reappear on the big screen in 2004's *Godzilla: Final Wars* (rechristened "Zilla"), it was in Sydney, Australia, a major locale in this script. This wasn't a nod to this script so far as anyone knows, but rather due to the fact that Ryuhei Kitamura is an Australian and wanted Sydney to get trounced. Zilla, for whatever reason, was the chosen monster to do so.

Shusuke Kaneko vs. Godzilla: “Godzilla vs. M” (2001)

Intended Release Date: December 2001

Screenplay by: Shusuke Kaneko **Proposed Director:** Shusuke Kaneko
Proposed Cast/Characters: Takegami [Astronaut], Takegami’s daughter
Proposed Monsters: Godzilla, M

Story In an alternate world, Takegami, an astronaut for the Republic of Japan, becomes infected with an alien virus when he returns to earth from his time in space. For the sake of his daughter, he vacates his home for Mt. Fuji when he notices his body going through strange changes. Soon after a monster is sighted in the vicinity, but the news is soon forgotten when Godzilla is discovered walking on the sea floor towards Japan. The Republic of Japan deploys its army to deal with Godzilla, who promptly destroys them and then vanishes underground. Meanwhile, Takegami’s daughter goes to Mt Fuji where she discovers the strange monster whom she correctly assumes is related to the disappearance of her father. Eventually, after the monster shows kindness to her several times, she comes to the conclusion that her father and the monster are one and the same. When Godzilla emerges from a subway system, the benevolent alien rushes to confront the monster. When the military attacks both kaiju, despite warnings from Takegami’s daughter that the new monster is benevolent, Takegami becomes overmatched and must retreat while Godzilla advances on Japan. Takegami’s daughter finds him in the forest badly wounded. Only when she gives him her life force does the man-monster emerge victorious over Godzilla. Takegami carries Godzilla out to sea and both disappear.

Commentary Since at least 1992, Shusuke Kaneko had clamored to make a Godzilla movie and even approached Shogo Tomiyama about a bid for directing *Godzilla vs. Mothra*. As all fans know, Kaneko soon after rejuvenated the Gamera series, which from a critical standpoint outshined the Heisei Godzilla films. At some point after Kaneko had completed his

2000 film *Pyrokinesis*, and also after the release of *Godzilla 2000*, Kaneko was approached by Tomiyama to helm an entry in their Godzilla series. Kaneko's first visual idea was to have Godzilla battle a swarm of CGI Kamacuras, but dropped the idea when he learned it was too similar to a scene in the upcoming *Godzilla vs. Megaguirus* from Masaaki Tezuka. As such Kaneko went back to the drawing board and concocted "Godzilla vs. M."

Like the other Millennium Godzilla films, "Godzilla vs. M" (not the project's real name, but a fan nickname) takes place in a Japan with an elaborate alternative history. Here, the island nation is the Republic of Japan, which therefor allows the nation to have a much bigger army than what is allowed the Japan of the real world. As to Kaneko's idea to have Godzilla face off against a benevolent alien, one could essentially think of this film as "Godzilla vs. Ultraman"—a fascinating concept to a degree. Kaneko turned in several drafts revolving around the idea until he felt that it was too downbeat regarding the ending where the daughter sacrifices herself to save Japan from Godzilla. The father-daughter dynamic carried over into Kaneko's next draft for what eventually became *Godzilla, Mothra and King Ghidorah: Giant Monsters All Out Attack* (2001).

Godzilla Reborn (2001)

Intended Release Date: Unknown

Screenplay by: Michael Schlesinger **Proposed Director:** Joe Dante
Proposed Cast/Characters: Reporter, Hotel Manager, Miyasaki (Shiro Sano) **Proposed Monsters:** Godzilla, Miba

Story An L.A. TV journalist vacationing in Hawaii, who wishes for a big story to cover, gets what she wants when Godzilla comes to town. As Godzilla treks across the Hawaiian Islands, he is killed by the military. It is eventually discovered he was there to counter the awakening of a giant monster, Miba, which lives inside of an active volcano. When the military is unable to defeat the monster, they clone Godzilla who battles and kills the monster.

Commentary In August of 2000, *Godzilla 2000* opened in US theaters to a fairly cold reception. Nonetheless, a conversation between the film's US producer, Michael Schlesinger (well-liked by the Toho execs), and his friend Jon Davison inspired him to try his hand at writing a sequel to the American version of *Godzilla 2000*. When Schlesinger asked his friend Joe Dante (*Gremlins*) if he would be interested in directing such a film, Dante said yes. Next, Schlesinger went to the head of production at Columbia (which had since replaced Tristar) and asked if the studio might be open to a \$20 million sequel produced in America, but using the Toho special effects technicians and techniques. When he said they might be open to the idea if they liked the script Schlesinger set to working on it right away.

The result was *Godzilla Reborn*, the first draft completed on February 2, 2001. Written with a light satiric tone for the human scenes and with more serious monster scenes, Schlesinger told Steve Ryfle his intent was to make the human scenes funny in hopes that the audience wouldn't laugh at the monster scenes, or that if they did then "at least the tone would be consistent."^[102] The film was set in Hawaii for a number of intelligent reasons. Firstly, there were tax breaks there for movies, and secondly, actors were more likely to accept a role in a Godzilla film (or any film for that matter) if that meant they got to vacation in Hawaii. On top of that, it was an easy way to include many Asian cast members. Ideally, the cast would

have comprised of Bruce Campbell, Leonard Nimoy, Christopher Lee, Jamie Lee Curtis and other genre stars. However, none of them were ever actually approached for the film, but considering Joe Dante had unofficially agreed to direct he likely could have gotten them on board.

The story has a somewhat cartoony Hannah Barbera feel to it, with Godzilla fighting a bat monster made of molten lava that lives in a volcano. On the flip side, the idea of killing Godzilla and then bringing him back to life through cloning was a fascinating concept. However, when he submitted the script to Toho out of courtesy, they had only one objection: the death of Godzilla. So, he merely rewrote Godzilla into a coma and the problem was solved. By the time he finished the second draft, a new head of production had taken over Columbia and refused to even read the script. He said he was far more interested in pursuing more big-budget fare along the lines of 2002's *Spiderman*. This was probably a wise move considering *Godzilla 2000* only brought in \$10 million at the U.S. Box office. Therefore, this film's chances for success were slim, especially if Americans weren't interested in *Godzilla 2000* in the first place.

Godzilla Flies Again: *Godzilla 3-D to the Max* (2004-2008)

Intended Release Date: Summer 2007

Screenplay by: Yoshimitsu Banno **Proposed Director:** Yoshimitsu Banno and Keith Melton **Proposed SPFX Director:** Eiichi Asada **Proposed Cast/Characters:** Mischa [reporter] Jim [Mischa's younger brother] **Proposed Monsters:** Godzilla, Deathla

Story When a space-based pollution monster, Deathla, comes to earth it awakens Godzilla behind Iguassu Falls in South America. Godzilla follows Deathla all the way to America where he defeats the space monster and saves the environment.

Commentary In August of 2004, only months before Godzilla's impending retirement via *Godzilla: Final Wars*, Yoshimitsu Banno (writer/director of 1971's divisive *Godzilla vs. Hedorah*) shocked fandom by reporting he had Toho's blessing to make a new Godzilla film. In January, 2000, Banno established his own production company, Advanced Audiovisual Productions, Inc. (AAP) involved in IMAX films among other things. When Banno approached Toho about making a 3-D IMAX Godzilla film, the studio agreed but would not authorize it as the official 29th Toho Godzilla film. Toho would also have final say on the story, designs and characters even if they had no hand in actually producing the film, which would fall solely on Banno and his other production partners.

Not surprisingly, Banno immediately returned Godzilla to his defender of the environment role from *Godzilla vs. Hedorah*—this would go so far as to even include Godzilla's ability to fly! As Banno had supposedly wanted to film a sequel to *Hedorah* for years, this would be his chance.

Banno's first draft, entitled *Godzilla vs. Deathla to the Max 3-D* was submitted in December of 2003 with an estimated running time of 36 minutes. The new antagonist would essentially be a revamped version of Hedorah (complete with vertical eyes) called Deathla, said to use skull imagery in its various forms to represent death. The monster would also be

red and purple in addition to hailing from space. While on earth, it would feed on the chlorophyll from rainforests and destroy all life. Among its various forms were “Mushroom Deathla” which would spread fungus-style to decimate the environment. The monster would have a swarm form called “Locust Deathla” which resembled small insects with sharp teeth that would eat up entire crops. The final form was to be “Monster Deathla.” Among its abilities were to a red energy beam, poison sludge, constrictive tendrils, and a paralyzing fluid of some sort.

Banno’s intended directorial style of the film was to be innovative in that it would mostly film the monsters from the perspective of news media cameras and the human characters, something done soon after to great effect by J.J. Abrams in *Cloverfield* (2008). Locations were to be global eventually including a climax in the United States though much of the early portion would take place near Iguassu Falls in Brazil.

The first story draft is extremely heavy on callbacks to *Godzilla vs. Hedorah*, and one could even argue that it was something of a remake, or possibly even the long rumored “Godzilla vs. Hedorah II” said to be set in Africa. It begins with an all-child chorus singing *Godzilla vs. Hedorah*’s *Give Back the Sun* to colorful amoeba-like images. The children are enjoying the lush vegetation at Iguassu Falls when Deathla descends from the sky in its first form, Locust Deathla. The monster then transforms into its second stage, Mushroom Deathla, which sucks the forest of its life and turns it a strange, skeletal white. As this happens, the monster’s theme song is to be sung. Deathla then goes on to destroy various natural wonders across the world such as the coral reef in Bermuda. In multiple split screen shots, numerous people (ala *Hedorah*) of the world’s populace scream for Deathla’s defeat. Godzilla himself then emerges from Iguassu Falls and begins incinerating the Mushroom Deathla’s spores in the forest which reform into their final form Monster Deathla—said to be humanoid in stance with a skull face. Interestingly, depending on which monster has the upper hand in the battle, the forest is said to change back and forth from green to white. After blasting Monster Deathla with his ray, Godzilla watches the monster reform into a locust swarm and retreat. Amazingly, Godzilla uses his atomic breath to take to the skies and gives chase to Deathla, and the two battle again on the Virgin Islands, and then in Florida where they battle in Disneyworld, destroying Epcot Center in the process.

[\[103\]](#) Godzilla and Deathla take to the skies again and fly over the East Coast over Washington D.C. and eventually land in New York in the middle of a snowstorm. Godzilla punches in one of Deathla's eyes, but the monster grows even larger and flies Godzilla into the skies then drops him onto the 9/11 monument.[\[104\]](#) Godzilla lies motionless as Deathla ensconces him in burning sludge. Children across the world cry for Godzilla to get up, and the monster king eventually does. He blasts out Deathla's other eye, and the monster retreats from earth in its locust form. Godzilla flies back to the falls as greenery and beauty returns to the earth. Before returning to his cave behind the falls, he even gives the audience a wink.

This draft eventually evolved into 2005's *Godzilla 3-D to the Max*, projected to run 40 minutes at a budget of \$9 million. Banno by this point had also managed to team with American production company Whitecat Productions. A website was also launched to generate interest in the project and even offered up a fairly lengthy plot synopsis.[\[105\]](#) In this version a Deathla star crashes into the Sargasso Sea at dawn and releases a swarm of locust Deathlas said to resemble a tornado as they spiral into the sky. The action cuts to Iguassu Falls where a female reporter from America named Mischa is doing a story on the "Spray of Iguassu": a rainbow seen there only on nights of the full moon. Along with her is younger brother Jim, and together the duo are recovering from the loss of their father—a firefighter killed during 9/11. The duo witness the locust Deathlas devour the forest, and in the process uncover the hibernating Godzilla. The monster king awakens and battles the Monster Deathla, which eventually retreats. Mischa and Jim follow the two monsters to New York, where a freak snow storm heralds Deathla's arrival. There the monster feasts itself upon garbage, growing larger and larger until Godzilla again confronts it, but is again subdued by the monster's paralyzing sludge. As children hope for Godzilla's revival, Deathla makes its way towards the 9/11 Monument. In the nick of time, Godzilla awakens and proceeds to defeat Deathla in a bizarre new way: jumping into the air and utilizing his "ultra-spin tail punch." Godzilla slices Deathla apart with his tail. Godzilla then flies back to South America, and as he enters the waterfall Godzilla's tail strikes a huge splatter of water into the air, creating the legendary Spray of Iguassu for Jim and Mischa to see.

The film was set to go into production in December of 2005 with Roger Holden, Brian Rogers (*T2 3-D: Battle Across Time*) and Banno's assistant Kenji Okuhira producing. Co-directing alongside Banno would be Keith Melton, director of *Cirque Du Soleil: Journey of Man* (2000). Set to design Deathla was Syd Mead of *Blade Runner* and *Aliens* while Eiichi Asada would direct the special effects as Toho had stipulated Godzilla be brought to life via suitmation. When filming failed to commence that December as planned, production was rescheduled for March 2006, and the budget was inflated to become that of \$25 million with the hope of a summer 2007 release.

Once again, the script was revamped and the idea of endangering the 9/11 monument, likely deemed too controversial, was removed and the end battle switched to Las Vegas. Likewise, the rest of the post-Brazil action was switched to the west coast of North America with battles raging in Mexico and California. Concept art of a Millennium-style Godzilla attacking Las Vegas even surfaced. Just when production had been poised to start in March of 2006, the G3-D website abruptly disappeared and nothing official was heard of the film for a year. When the project finally resurfaced, Whitecat Productions and Roger Holden got the boot and had been replaced by Kerner Productions, a former subsidiary of Industrial Light and Magic. Filming was scheduled for February 2008, and once again, failed to start. Instead, on March 29, 2010, Legendary Pictures announced their deal to film a new Toho-licensed American Godzilla film. As it turned out, while Kerner Productions was facing difficulties in bringing their 3-D Godzilla film—which they had renegotiated into a full-length feature with Toho's blessing in 2008—to screens, they met with Legendary Pictures for additional backing. From there, Legendary Pictures took over the lion's share of funding, and in the process, all story elements and scripting along the way.^[106] In essence, the 2014 *Godzilla* from Legendary Pictures actually began as a 2000-era sequel/remake of *Godzilla vs. Hedorah*. As they say, sometimes the truth is stranger than fiction.

PART II:

Proto-versions of Finished Films

Godzilla (1954)

Story Treatment by: Shigeru Kayama **Proposed Cast/Characters:** Ogata [salvage diver], Emiko [daughter of Dr. Yamane/fiancé of Ogata], Dr. Yamane [paleontologist], Dr. Serizawa [scientist]

Proposed Monsters: Godzilla

Story When several ships drift into a mysterious fog in the vicinity of Oto Island they are destroyed by a giant monster. Eventually the monster, called Godzilla by the islanders, comes ashore there. An investigation lead by Ogata, captain of a salvage ship, explores the island. With Ogata is his fiancé Emiko, daughter of paleontologist Dr. Yamane, sick in Tokyo. On the island they find a trilobite, and soon after Godzilla surfaces and causes a forest fire. Back in Tokyo, Dr. Yamane theorizes Godzilla is a prehistoric dinosaur awakened by the H-Bomb. Godzilla comes ashore in Tokyo Bay where he destroys a lighthouse, and the next day, devours a herd of cattle. The government erects an electric barrier around Tokyo which Yamane tries to sabotage but is stopped by Emiko. The towers don't harm Godzilla who also scuffles with the self-defense forces before returning to the bay. Emiko tells Ogata a secret shared with her by Dr. Serizawa, an old friend who has invented a new weapon capable of destroying Godzilla. Though reluctant, Serizawa agrees to use his Oxygen Destroyer on Godzilla. When the scientist detonates the device underwater, he severs his lifeline and commits suicide to die alongside Godzilla.

Commentary As one can see from the synopsis above, this treatment is basically similar to the finished film with a few intriguing differences. For one, this version is much more frightening in certain respects. Godzilla's early scenes are certainly more creepy as he stalks ships in a dense fog before lighting them on fire. A survivor, blind from the ordeal, tells of a huge monster's head rising from the ocean. In another spooky scene, Godzilla comes ashore on Oto Island in the darkness unbeknownst to the natives. It is only when his dorsal fins glow that they spot him through the forest. Yet another scare occurs when Emiko stoops for a drink in a spring only to see Godzilla's face reflected on the surface.^{[\[107\]](#)}

One scene would have harkened directly to *The Beast from 20,000 Fathoms*, this story's inspiration in the first place. In it a light from a lighthouse shines on a huge dark form that has just risen from Tokyo Bay. The huge dark form, naturally, turns out to be Godzilla whom the light enrages and he attacks it. In another scene, Godzilla picks up a jeep full of people and peers in at them in curiosity. Godzilla also has a voracious appetite in this version, eating sheep and cattle. In fact, this element wasn't scrapped until very late in the production, and a scene was even filmed and later deleted of Godzilla eating a cow on Oto Island (though references to missing cattle remain in the finished film). And as in *Shin Godzilla*, the government is so shocked and befuddled by Godzilla that they do nothing to slow his journey to Japan. Only after the monster has caused damage and killed civilians to they finally take action.

The biggest difference in this Godzilla is that he has floppy ears like an elephant, or Baragon if you prefer. Nor does Godzilla use his atomic ray much, and mostly uses it on Oto Island. Oddest of all, Godzilla doesn't completely decimate Tokyo like he does in the finished film. In this version, he comes ashore three times but only does moderate damage each time. Tokyo then lives in fear of the monster, but Serizawa kills him with the Oxygen Destroyer before the monster comes ashore again to cause more destruction. On the other hand, Serizawa has to lure Godzilla to him in this version with an underwater spotlight to get him to a deeper part of Tokyo Bay which would have made for a suspenseful scene.

As for the cast, in this version, Emiko gets an even more proactive role in this treatment. In one scene, she and Ogata track a departing Godzilla in Tokyo Bay via boat. In another scene, she must physically confront her father when he tries to sabotage the power plant powering the electric towers meant to deter Godzilla. At the last second, Emiko flips the switch herself and electrocutes Godzilla, though it has no effect. Dr. Yamane is a less sympathetic and a much more peculiar character in this version. A recluse said to wear a cape^[108] and only go out at night, he is very eccentric and is something of an extremist when it comes to protecting Godzilla, who he believes should be studied. At the story's end, Yamane sits in his room incredibly depressed at Godzilla's demise. Dr. Serizawa likewise is a less-developed character in this version, and nor is he Emiko's fiance/childhood

betroted in this version. A scene where Ogata and Emiko were to fly over Tokyo Bay and drop a memorial wreath in the waters in Serizawa's honor is included in this script and was planned for the final film but was never shot.

Before Frankenstein Conquered the World: *Frankenstein vs. Godzilla* (1963-1964)

Intended Release Date: 1965

Draft Date: July 3, 1964

Screenplay by: Kaoru Mabuchi **Proposed Cast/Characters:** Same as those that appear in *Frankenstein Conquers the World* **Proposed Monsters:** Godzilla, Frankenstein

Story

Dr. James Bowen, his colleague Kawaji, and assistant Sueko find a strange boy living on the streets of Hiroshima who is immune to radiation. As the boy grows at an amazing rate and through the trio's research, it is learned the boy is in fact a new form of the Frankenstein Monster—whose heart was brought to Japan at the end of World War II. As Frankenstein develops a voracious appetite, the self-defense forces fear he may soon begin eating humans. When Godzilla is discovered frozen in the Bering Sea, the self-defense forces free him and lure him to mainland Japan to Mt. Fuji where Frankenstein was last seen. When Godzilla attacks Sueko—in the area searching for Frankenstein—the boy-monster comes to her rescue and battles Godzilla. The scuffle causes an earthquake and Frankenstein is swallowed up by the earth while Godzilla falls into a raging river.

Commentary Of all the known unproduced Godzilla scripts, *Frankenstein vs. Godzilla* is one of the harder ones to pin down as to its originating date. Toho had plans on using the regular human-sized Frankenstein monster for an aborted sequel to *The Human Vapor*. In it, the Human Vapor was to take his dead lover Fujichiyo to Dr. Frankenstein in hopes that he could revive her, resulting in an eventual clash with the Frankenstein Monster. The script was partially written by Shinichi Sekizawa until it was abandoned in February of 1963. To further confuse the chronology of *Frankenstein vs. Godzilla*, the book *Toho Tokusatsu Unpublished Works* seems to imply that before *King Kong vs. Godzilla*, Toho was already considering *Frankenstein vs. Godzilla*—though this has yet to be confirmed.

A more likely story is that after the massive success that was *King Kong vs. Godzilla*, and the rejection of *Continuation: King Kong vs. Godzilla*, Toho immediately looked for another famous opponent to pit their monster against. Thinking another western monster was the way to go, they naturally thought of Frankenstein, as he was in the public domain and they wouldn't have to pay any licensing fees. When Godzilla's opponent was changed to be the far more popular Mothra, *Frankenstein vs. Godzilla* was bumped again and *Toho Tokusatsu Unpublished Works* lists another draft of the script for July 3, 1964.

Mothra vs. Godzilla then became the first film in the series to be brokered in the U.S. by Henry G. Saperstein, who sold the film to American International Pictures, who, in turn, retitled it *Godzilla vs. the Thing* and released it in September of 1964. It would seem that at this point, Saperstein suggested that Toho begin utilizing American stars for their films. Because of this, it is entirely possible that the *Frankenstein vs. Godzilla* script many fans are familiar with containing Dr. James Bowen was written after this fact. Furthermore, *Toho Tokusatsu Unpublished Works* implies that it was the American camp that balked at the idea of the film in its later stages and suggested that Toho create a new monster "similar to Godzilla that eats people." And from this *Frankenstein vs. Godzilla* script, *Frankenstein vs. Subterranean Monster Baragon* was born!

Though some fans mistakenly believe that Baragon merely replaced Godzilla in the draft for *Frankenstein Conquers the World*, this was not entirely the case. There are similarities though between this script and *Frankenstein Conquers the World*, the three lead characters being the most obvious. Ed Godziszewski, who read the script, says in his *The Illustrated Encyclopedia of Godzilla* that in this version Bowen and his team are not as sympathetic to the monster but Sueko is kind enough to Frankenstein that he saves her from Godzilla. Godziszewski writes, "The climactic battle is rather unremarkable, with Godzilla left to do little more than be pushed down or stumble as the ground regularly gives way under his feet."^[109] As for Godzilla being spotted in an ice flow in the Bering Sea (as he was last seen in *Godzilla Raids Again*), it's doubtful this was an attempt to retcon the previous film and was just Kaoru Mabuchi recycling ideas. However, if this project was indeed in development before *King Kong vs. Godzilla* by

Shinichi Sekizawa, then Godzilla being trapped in the ice from *Godzilla Raids Again* makes perfect sense. Eventually, Mabuchi took over for Sekizawa and left Godzilla in the ice—or so this particular theory claims. Other sources stipulate Mabuchi intended to imply that after the events of *King Kong vs. Godzilla*, or perhaps even *Mothra vs. Godzilla*, the monster swam into the Bering Sea and became trapped in the ice. The defense forces then purposely free the monster and lure him to Japan using flares and other devices until he finds himself in the vicinity of the Frankenstein Monster. Though the idea of the defense forces using Godzilla as a weapon is interesting, in the end Frankenstein just doesn't pose a big enough threat to warrant the Japanese turning to such a dangerous creature as Godzilla for help. The main reason this story was never filmed was that by 1965, Godzilla had become a far too sympathetic character to be dispatched by a giant Frankenstein Monster (which, of course, necessitated the creation of a new monster—enter Baragon). For these and other reasons, *Frankenstein vs. Godzilla* makes for an intriguing title but was another film that was best left unproduced.

Operation Robinson Crusoe: King Kong vs. Ebirah (1966)

Intended Release Date: December 1966

Draft Date: July 13th, 1966

Screenplay by: Shinichi Sekizawa **Proposed Director:** Jun Fukuda (rumored) **Proposed SPFX Director:** Sadamasa Arikawa (rumored) **Proposed Cast/Characters:** Same as those that appear in *Ebirah, Horror of the Deep* **Proposed Monsters:** King Kong, Ebirah, Giant Condor, Mothra

Story

The same as *Ebirah, Horror of the Deep* with King Kong in the place of Godzilla.

Commentary Today it is fairly common knowledge amongst kaiju fans that *Ebirah, Horror of the Deep* originally started off as *Operation Robinson Crusoe: King Kong vs. Ebirah*. Harder to pin down, though, are the precise origins of the aborted King Kong solo film, as there are several different versions circulating. Several sources attest Rankin Bass approached Toho about co-producing a King Kong vehicle together to be based upon their animated *The King Kong Show*, ironically animated by Toho's competitor Toei in Japan but for American TV viewers on ABC. Supposedly when Toho decided to put Jun Fukuda and Sadamasa Arikawa on the project, Rankin Bass balked, wanting Ishiro Honda and Eiji Tsuburaya instead. Also, there were no elements from the TV series and so in the next script, Dr. Who, a main villain in the cartoon, and his creation Mechani-Kong, we added.

However, other sources say Toho wanted to do their own series of Kong spin-off films set within the world of Godzilla and wrote the *Operation Robinson Crusoe* script on their own. This theory would actually make more sense because *The King Kong Show* premiered on September 10, 1966, while Shinichi Sekizawa's script for *Operation Robinson Crusoe* had been completed two whole months before the TV series premiered.

According to Ray Morton's *King Kong: The History of a Movie Icon from Fay Wray to Peter Jackson*, this is how things played out:

Following the tremendous success of *Kingu Kongu Tai Gojia*, Toho was eager to produce an entire series of Kong films. To this end, Tomoyuki Tanaka commissioned a new script called *Kingu Kongu Tai Ebirah* (*King Kong Versus Ebirah*), in which Kong battles a giant Condor, Mothra (Toho's kaiju moth), and finally a giant shrimp, Ebirah. All of the monster props and costumes were built for the film, including a new Kong suit and a miniature set representing Kong's island home. Tanaka then approached Daniel O'Shea to negotiate the rights, but RKO-General wouldn't grant Toho permission to make a series. Disappointed, Toho asked for permission to make a single film, so that it could at least recoup the cost of its new Kong suit and sets. RKO-General was willing to allow Toho to make a one off, but it did not like Tanaka's proposed script.^[110]

Supposedly, RKO then set Toho up with Rankin Bass, who was in the market to produce a live-action version of *The King Kong Show*. However, even elements of this theory don't entirely hold water as supposedly Toho's licensing fee paid to RKO to use Kong in 1962's *King Kong vs. Godzilla* gave them the rights to the monster for five years, meaning it would expire in 1967. Therefore why RKO would reject the script seems strange if Toho still had legal rights to the giant ape.

Whatever the case, Toho's idea to simply swap Godzilla for Kong was a genius one if the Ebirah suit and Letchi Island miniature sets had already been constructed. This also leads to an intriguing question: before this, what was the seventh Godzilla film going to be? For certain in the year 1966 screenwriter Ei Ogawa was writing a proto-version of what eventually became 1970's *Space Amoeba* (aka *Yog - Monster from Space*) called *Giant Monster Assault*. It may entirely be possible that *Giant Monster Assault* was at one point the seventh Showa Godzilla film,^[111] or if not, then perhaps Toho was pondering giving Godzilla a rest for the year 1966.

In any case, there are several scenes *Ebirah*, *Horror of the Deep*, that give Godzilla odd, Kong-like behavior, chief among them his infatuation with beautiful native girl Daiyo. Also, Godzilla is awakened by electricity. In previous entries electricity was harmful to Godzilla,^[112] whereas Kong feeds off of electricity in *King Kong vs. Godzilla*. Furthermore, when Godzilla rips off Ebirah's claws and then taunts him with them it seems

reminiscent of Kong fiddling with the dead Tyrannosaurus' jaws in the original 1933 *King Kong*. Speaking of Ebirah, the beast would have been a menacing opponent for Kong with his sharp pinchers and aquatic advantage. For Godzilla's tough hide and familiarity with the water, not to mention his atomic ray, Ebirah makes for one of Godzilla's least interesting opponents. However, since the Ebirah suit had supposedly already been built, a new monster could not be created. Godzilla's fight with Mothra, now an ally since 1964's *Ghidorah, the Three Headed Monster*, is also out of place.^[113] Some sources also claim the only major change to the whole script after Godzilla was swapped in was the scene with the jet fighters so that Godzilla could shoot them down with his radioactive ray.

There are other questions regarding the *Ebirah, Horror of the Deep* script too, mainly regarding the very James Bond-like villains: the Red Bamboo. What is known is that *Godzilla, Ebirah, Mothra: Big Duel in the South Seas* (the film's Japanese title) incorporated elements of an un-filmed sequel to Toho's James Bond inspired *100 Shot, 100 Killed* (1965) titled *Big Duel in the South Seas*. As the Red Bamboo seem lifted from the Bond series, it is assumed they were the chief element carried over from the *100 Shot, 100 Killed* sequel. Though it's unknown if the Red Bamboo figured into the Kong version of the script for certain, it's most likely that elements of *100 Shot, 100 Killed: Big Duel in the South Seas* were worked into the *Operation Robinson Crusoe* script. Later, when it came time to title the new Godzilla film, *Big Duel in the South Seas* was chosen as a subtitle after listing the monster names. Furthermore, Jun Fukuda directed *100 Shot, 100 Killed* which starred many members of *Ebirah, Horror of the Deep*'s cast including lead man Akira Takarada and Akihiko Hirata, Chotaro Togin and Toru Ibuki.

And for one final question: was Mothra indeed in the *Operation Robinson Crusoe* script? If that script was the product of servicing Rankin Bass's *The King Kong Show* then this would seem to be unlikely, whereas if the script was 100% a Toho creation then the big bug's involvement is very likely. Even though no answer has ever surfaced one way or the other, most Japanese sources seem to at least hint that Mothra was indeed in *Operation Robinson Crusoe* script to show its ties to the Godzilla series as well. In any case, Sekizawa's screenplay is listed as being 119 pages long in *Toho*

Tokusatsu Unpublished Works. What elements for 100% certain it actually contained are still unknown.

Adding to the mystery of the project are the comments of both Teruyoshi Nakano and Jun Fukuda to David Milner. When Milner asked Fukuda about *Ebirah, Horror of the Deep* beginning as a King Kong film Fukuda told him, “Godzilla was in the first draft of the script that I saw. I don’t know what the earlier drafts were like.” Fukuda further elaborated that making the film “was like pouring two cups of water into one. I had to cut one sequence after another.”^[114] When Milner asked Nakano about *Operation Robinson Crusoe* Nakano replied, much like Fukuda had done, “I don’t know. Godzilla was in the first draft of script that I saw.” Furthermore, when Milner asked Nakano what monsters were originally to be in *Ebirah, Horror of the Deep* Nakano replied, “Ebirah wasn’t going to be in the movie. Instead, a giant octopus was going to be in it.”^[115] This comment in itself gives prominence to the possibility that perhaps Nakano was referring to Ei Ogawa’s proto-version of *Space Amoeba*, which featured the squid-like Gezora (technically, a giant cuttlefish) when it was finally filmed in 1970.^[116]

Whatever the case, the origins of *Ebirah, Horror of the Deep* are quite complex!

Sidebar: King Kong on Japanese TV

Before Godzilla “guest-starred” as Jiras on TV’s *Ultraman*, Eiji Tsuburaya used the *King Kong* vs. *Godzilla* Kong suit to become a new monster, Goro, on the second episode of his 1966 TV series *Ultra Q*. The suit, now four years old, is only loosely disguised and was given a tail to portray Goro. In 1973, the *King Kong Escapes* suit was also later reused (totally unaltered) as “Giant Ape” on Toho’s TV series *Go! Greenman*.

Two Godzillas: Japan S.O.S.! (1967)

Intended Release Date: 1967

Screenplay by: Shinichi Sekizawa **Proposed Cast/Characters:** Naoi [crewman on research vessel], Fumio Matsumiya [scientist/creator of weather control device], Saeko Matsumiya [daughter of Dr. Matsumiya]
Proposed Monsters: Godzilla, Godzilla Junior, Giant Clams

Story When the experiments of the World Meteorological Society on a deserted island go terribly wrong, the experiment awakens a slumbering Godzilla in the ocean. A research vessel watches as Godzilla destroys the base, and soon finds themselves under siege from a Godzilla Junior. The juvenile Godzilla is fishing for giant clams, and soon finds himself in over his head battling the giant sea life. Godzilla comes to his aid while Naoi, a member of the vessel, makes his way to the island to search for survivors. There he finds Saeko and her father, Dr. Matsumiya, the head of the experiment. Naoi helps them to escape, and as they do Godzilla and son battle jet fighters in the air. Bombs dropped from the planes induce a volcanic eruption, and the two Godzillas are swallowed in a river of lava. Later, on the way back to Japan, Naoi spies the two Godzillas alive and well heading for the mainland. The boat reaches Japan shortly before the two Godzillas, and the government agrees to a plan wherein Dr. Matsumiya will use his weather control device to sink the monsters into the Japan Trench. Before this can happen both monsters come ashore in Japan though they are eventually lured back into the water. In spite of last-minute setbacks, the plan is a success and the Godzillas disappear underwater when the device detonates.

Commentary Fans will notice similarities to this proto-version of 1967's *Son of Godzilla* right away. First and foremost is the weather control device and the character of Saeko—only in this version Saeko's father is very much alive and nor is she a jungle girl. Much of the action takes place on a tropical island (here called Godzilla Island), before switching to mainland Japan. And though he goes by a different name, there is a character similar to Yoshio Tsuchiya's Furukawa, who is incredibly hostile towards Dr.

Matsumiya, as well. There even appears to be the famous scene wherein Godzilla teaches his young son to breathe fire for the first time as well.

Oddly, the Godzilla Junior in this script receives no hatching sequence, and merely surfaces from the water in his introductory scene. He is described in the script as being thirty meters tall and having “bluish skin that shows his childishness.” Nor is the character terribly developed or humanized compared to how Minilla^[117] eventually played out on screen. Instead, this junior version of the Big G seems to be a semi-serious presence in the script, and even evokes the occasional fright from the characters. He’s also a tough little tyke; in one scene he and Godzilla are both swallowed up in a river of lava and presumed dead.

Perhaps the biggest departure from *Son of Godzilla*—and the series in general at this point—is the treatment of Godzilla himself. While for the past three entries he had been a protagonist, here he is once again more or less an antagonist to be vanquished. This is exemplified in his first scene where he wrecks the World Meteoroidal Society base and kills several innocent people in the process. Over the course of the script, and in the absence of a major opponent, Godzilla battles the self-defense forces in the form of jet planes, submarines, tanks, and even helicopters. Also, Godzilla’s battle with a tank battalion at Haneda Airport seems too reminiscent of his battle with a tank battalion in *King Kong vs. Godzilla*. So, too, is Godzilla’s battle with the jet fighters perhaps a bit too similar to a scene in *Ebirah, Horror of the Deep* the previous year. The translation of the script also appears to state Godzilla picks up a submarine in his jaws at one point, which would make for a horrible error in scale if that translation is correct.

Though the script is fairly light on the details of the mainland destruction, one sequence elaborately describes Junior clomping through Funabashi Circuit, a booming car racing track opened in 1965. Sekizawa likely wrote the scene in to take advantage of the new location’s popularity, however, by July of 1967 it had already closed down not long after he wrote the script.^[118] The idea of Minilla, or a Minilla-type monster, stomping across a race track in the middle of the race certainly sounds like a fun scene though.

Amongst other good ideas is a suspenseful scene where the heroes must sneak past a sleeping Godzilla and his son on Godzilla Island. At one point it seems they stumble upon some craggy rocks which they realize to be

Godzilla's dorsal plates at the last moment. There is further suspense when the Godzillas chase them to their boat, which has trouble starting as the two kaiju approach. Later, the larger research vessel barely escapes the erupting island in time as sizzling lava flows into the ocean.

Though it lacks a monster battle for its climax, the script's ending action piece sounds quite exciting in its own right. It all begins when Dr. Matsumiya buzzes Godzilla Junior in a helicopter over Funabashi Circuit and Junior nearly blasts him from the sky with his ray. Then the chopper must lure Junior back out to sea while Naoi does some deep sea diving to repair a component of the weather control device at the last moment. Naoi also has to be rescued by Saeko and her father in the helicopter before it can detonate. Naoi grabs onto a rope dropped from the chopper and is flown away in the nick of time, and on top of this, the helicopter pilot does some fancy flying to narrowly dodge Godzilla's atomic ray. With today's advances in CGI this scene would likely be quite exciting, but back then with models and practical effects it would have been difficult to pull off as excitedly as Sekizawa describes it.

Though it lacks an enemy monster for the climax, oddly enough, there is a monster battle that takes place very early on in the film. As strange as it sounds, Godzilla Junior is said to be hunting giant clams in the ocean when the clams turn on him and Godzilla must come to his aid. For those wondering if the clams are an error in translation, this same sequence also describes the creatures as giant mussels in the script. Naturally, the battle tactics of the clams are limited to biting and snapping at the Godzillas and would seem to be a rather unexciting battle.

This film, had it been produced, would have also predated *All Monsters Attack* as the first G-film to showcase toys on screen, as there is mention of a celebratory scene involving “nui tsutsumis”—or plush dolls—of Godzilla, Ultraman, and other popular cartoon characters. This is not surprising as the first Godzilla toys debuted on the market from Marusan in 1966 to coincide with the release of *Ebirah, Horror of the Deep*.

As to why this script was heavily reworked into what eventually became *Son of Godzilla*, there could be several reasons. For one, there is a heavy amount of action in and under the water. In one scene Godzilla and Junior even battle submarines under water. In fact, it could be argued the Godzillas spend nearly half of the script in the water. After the hardships of *Ebirah*,

Horror of the Deep's underwater filming, the effects staff likely didn't look forward to another bout of water heavy filming with the suits.

Perhaps the main reason the script was retooled was that it lacked a monster vs. monster battle for the climax, by this point a requirement for the target audience. Though *Two Godzillas: Japan S.O.S.!* presents some interesting ideas, fans should consider themselves fortunate the script was reworked to become *Son of Godzilla* as we know it today.

Sidebar: King Kong in *Destroy All Monsters*?

Though this has never been confirmed 100%, there is a very plausible theory that King Kong was to appear as an inmate on Monsterland for 1968's *Destroy All Monsters*. Had this happened, it would have been historic in having Godzilla and Kong teaming up against a mutual enemy and fanaticized artwork of King Kong vs. King Ghidorah has appeared in at least one Sonorama book. In one respect, the inclusion of Kong makes sense, as there was a usable King Kong suit from 1967's *King Kong Escapes*. The main reason Kong's inclusion is somewhat fishy is that Toho's five year rights to Kong expired in 1967. As *Destroy All Monsters* was always slated for 1968, that would have meant Toho would have to fork out hundreds of thousands of dollars to renew a licensing agreement. Naturally, Kong was dropped but coincidentally, a European release of *Destroy All Monsters* renamed the film *The Heirs of King Kong* and features a giant ape on the poster.

The Birth of *Godzilla vs. Gigan* (1971): *Godzilla vs. the Space Monsters* & *The Return of King Ghidorah*

Disappointed with the critical and commercial reception of *Godzilla vs. Hedorah* (1971)—meant to be the Godzilla film for a new generation—Tomoyuki Tanaka immediately began thinking about how to take Godzilla back to the golden era of the 1960s. Perhaps Tanaka also took note of the fact that the Champion Festival Reissue of 1965's *Invasion of Astro Monster* (rereleased as *Great Monster War: King Ghidorah vs. Godzilla*) drew in a strong attendance of 1,350,000 people (whereas the brand new film had exceeded those numbers by only 400,000 people). To Tanaka the best way to reinvigorate Godzilla was not to try new things, but to bring back fan favorite villain, King Ghidorah. To do this he commissioned both his screenwriting stalwarts Shinichi Sekizawa and Kaoru Mabuchi to write different drafts for the next Godzilla movie featuring the three headed terror.

Drafts for the new film were turned in at some point in the summer of 1971. Sekizawa even managed to turn in a second draft of his story, *The Return of King Ghidorah*, by August, and Mabuchi turned in his second draft for *Godzilla vs. the Space Monsters* on September 18, 1971. Both scripts shared a similarity in the form of featuring the monster Gigan, a third space monster opponent, an additional monster ally for Godzilla and Anguirus, a Godzilla Tower, an amusement park, and an alien invasion. Otherwise the two scripts had their fair share of differences, and when it came time to pick a “winner” Shinichi Sekizawa’s version was chosen, though elements of Mabuchi’s draft did make their way into Sekizawa’s finished script for *Godzilla vs. Gigan*.

Godzilla vs. the Space Monsters

Second Draft Date: September 18, 1971

Screenplay by: Kaoru Mabuchi **Proposed Cast/Characters:** Okamoto [pilot]

Proposed Monsters: Godzilla, Anguirus, Majin Tuol, Gigan, King Ghidorah, Megalon, Alien Miko

Story A grotesque alien brain named Miko, who rides atop King Ghidorah's back, uses the space dragon and two other monsters, Megalon and Gigan, to control the skies over Japan. Godzilla arrives to confront the monsters in Tokyo, but they flee from him. At Science Land, Miko decides to insert himself into the giant stone statue Majin Tuol from the Andes. However, when Gigan cuts into the statue it bleeds and comes to life. Together Godzilla, Anguirus, and Majin Tuol vanquish Gigan, Megalon and King Ghidorah. Left defenseless, Miko is incinerated by Godzilla's ray and Majin Tuol turns back stone.

Commentary In keeping with Toho's intentions to keep the child audience entertained as much as possible, *Godzilla vs. the Space Monsters* would have gotten off to an exciting start with Gigan appearing in the very first scene when he buzzes an airliner. Overall, this concept of a monster scene every few minutes is kept, and Megalon and King Ghidorah appear fairly soon as well.

Though it's not sure how well he would have fared onscreen, the alien brain Miko was given some very interesting invasion tactics. Miko's using the three flying monsters to dismantle earth's satellites is another interesting plot point, and Marc Cerasini also used this idea for Gigan in his 1998 novel for Random House, *Godzilla at World's End*. Another interesting twist occurs when Miko takes over the airwaves after Godzilla and the military confront Gigan in Tokyo and Miko claims the recent destruction was caused by Godzilla and the military, not his monsters. King Ghidorah being used as a sort of chariot for an alien brain could've made for a superb visual, or an extremely bad one depending on how well executed it was. Miko even refers to King Ghidorah as his horse in the treatment.

Notable set-pieces comprise of a confrontation between Gigan and a squadron of jet fighters wherein he is joined by Megalon.^[119] Megalon tracking the surviving planes to a tropical island where he is confronted by Anguirus would have surely been a fun sequence as well. The climax would have played out somewhat like the one from *Godzilla vs. Gigan*, only the Godzilla Tower is not used as a weapon. Most of the battle seemed to

comprise of Godzilla and Anguirus battling King Ghidorah, while Gigan uses his buzz-saw to cut into the giant Majin Tuol (where Miko intends to take up residence). The statue bleeds and comes to life, and immediately begins kicking kaiju tail. Apparently it makes short work of all three monsters in a *deux-ex-machina* fashion—he stabs Gigan with his sword and also wounds King Ghidorah with it—and causes them to flee, while Godzilla incinerates alien Miko.

There seems to be some discrepancies regarding the ending. Original sources breaking this story in the U.S. said that Majin Tuol killed Gigan and Megalon with his sword. It stabbed King Ghidorah, but he alone managed to get away alive. Other sources like Ed Godziszewski's *Illustrated Encyclopedia of Godzilla* cite that while all are stabbed, Gigan, Megalon, and King Ghidorah manage to escape with their lives.

As for Miko, like the infamous Bagan, he managed to find himself (though unnamed) as the chief invading alien in 1993's *Super Godzilla* for the Super Nintendo.

The Return of King Ghidorah

Screenplay by: Shinichi Sekizawa **Proposed Cast/Characters:** Same as those in *Godzilla vs. Gigan* **Proposed Monsters:** Godzilla, Anguirus, Mothra, Gigan, King Ghidorah, Megalon

Story Same as that of *Godzilla vs. Gigan* with the inclusions of Mothra and Megalon.

Commentary In all, Shinichi Sekizawa turned in four story drafts for the twelfth Godzilla film, the last of which was *Godzilla vs. Gigan*. The first three drafts were known as *The Return of King Ghidorah*, and what the first two drafts contained are unknown aside from the fact that initially they featured Godzilla, Rodan and Varan vs. King Ghidorah, Gigan, and another new flying monster, Mogu. The third draft removed Mogu in favor of Megalon from *Godzilla vs. the Space Monsters* and also removed Rodan and Varan in favor of Anguirus and the Mothra larva.

The third draft starts off just like the finished film, with some of the first shots being described as the panels of a manga comic. In the first act,

Anguirus shows up to confront the Godzilla Tower, which he strikes several body blows to until the tower's laser beam proves to be too much for him. At the end of Act Two, Mothra's presence is first announced when Gengo and his friends go to warn the military about the aliens and Mothra is reported as heading for Japan.^[120] During the scene where the heroes are captured by the aliens, Mothra knocks out the Godzilla Tower's power and then she and Anguirus both get blasted by the tower's rays though the duo bravely continue their attack. Yet another scene has the ground defense forces attacking the Godzilla Tower, which obliterates them with its laser beams.

As far as the end monster battle goes, Megalon (in this draft described as a tactile smog-emitting creature) is the first to attack Mothra and blows smog on her, which chokes her badly. The two good kaiju fare well in the fight until King Ghidorah finally intervenes. Also interesting is the fact that King Ghidorah seems to be in charge of Megalon and Gigan and mostly floats in the air as the other two monsters do the dirty work implying that the space dragon is indeed the film's "big bad." It is even implied that Megalon and Gigan work in a pair and that Gigan moves slowly due to being a cyborg/"future" monster. It also appears that this version of Megalon can roll up into a ball and do a rolling pinball attack. As fire is set to the harbor, Mothra and Anguirus look forlorn as there is nothing they can do until Godzilla finally emerges. As in the finished film, Godzilla is lured to the tower and blasted by its rays. Though the translation is difficult to discern, it would appear that Mothra naturally takes a brutal beating herself from Gigan, though eventually she gains the upper hand by spraying her webbing over him.

The ending, where Godzilla walks away flanked by Mothra and Anguirus, has a strong anti-pollution vibe. The end montage describes cutting back and forth between Godzilla and smokestacks, traffic jams, etc. The final scripted line is "Godzilla continues silently walking."

As to the film itself, cementing the whole "return of King Ghidorah" thing, it would be shot under the title *Earth Destruction Directive: Godzilla vs. King Ghidorah*. Sometime in early 1972, new monster Gigan would be given title billing.

Sidebar: Varan and Rodan's Wings Get Clipped: Why the Fearsome Two-some Didn't Appear in *Godzilla vs. Gigan*

While it would've been fun to see Godzilla re-paired with old buddy Rodan and, in a first, Varan, the two monsters were odd choices financially speaking for Shinichi Sekizawa's first draft of *The Return of King Ghidorah*. That being said, the old Rodan suit was actually still in fairly decent shape as evidenced by a photo of the suit in 1972 that appears in *Monster Attack Team #10* in Roger Koch's article "A Visit to Toho Studios 1972." In the photo the only damage to the suit appears to be on the neck area, which could have been fixed. So why then did Rodan get the ax? When one watches the finished *Godzilla vs. Gigan*, one will notice King Ghidorah has only a limited range of motion. As it was, Toho no longer had enough men in the effects department to properly operate the suit's two wings, two tails and three heads. Ghidorah's new flight scenes were brought to life by a stiff model while the livelier flying scenes were all stock-footage. It's this author's opinion that Rodan, despite being more popular than Anguirus, was axed because he too would have required wireworks to fly. It's worth speculating that Tanaka, always keen to save a few pennies, perhaps wanted Rodan in the film because there was plenty of stock footage to pilfer of him battling King Ghidorah alongside Godzilla. Rodan unintentionally shows up in the finished film's stock footage anyways, giving *Godzilla vs. Gigan* a sloppy feel at times. As to why Varan was included is anyone's guess. For one, there was no working Varan suit nor was there even stock footage of the monster to plunder. Perhaps as *Varan* (1958) was the first Toho monster movie ever written by Shinichi Sekizawa, he had a soft spot for the kaiju?

Sidebar: "Jet Jaguar vs. Megalon" Debunked

Contrary to popular belief, no Japanese texts have ever surfaced confirming that *Godzilla vs. Megalon* began as a Jet Jaguar solo film called "Jet Jaguar vs. Megalon." Legend has it that the original plot had Jet Jaguar facing off against Megalon one on one, and the film was an attempt to cash in on the Super Sentai craze. Toho then added in Godzilla and Gigan later for marquee value when they felt the two new monsters couldn't carry the film. However, in interviews Teruyoshi Nakano has confirmed that *Godzilla vs. Megalon* was always a Godzilla film, and it would seem this rumor of a Jet Jaguar solo film originated in the U.S.

Monsters Converge on Okinawa: Showdown in Cape Zanpa (1973)

Intended Release Date: March, 1974

Original Story by: Shinichi Sekizawa & Masami Fukushima **Screenplay by:** Hiroyasu Yamaura & Jun Fukuda **Proposed Characters:** Futoshi Kan [reporter], Nami Shindo [folk dancer], Agent Tamura [Interpol Agent], Agent Noguchi [Interpol Agent], Kimura [alien leader], White Coat Alien [alien scientist], Capt. Minamida [boat captain], Nami's Grandfather **Proposed Monsters:** Godzilla, Mothra, Anguirus, Garugan

Story

A mysterious explosion attracts the attention of Godzilla, Mothra, and Anguirus, all of whom head for Okinawa. At the same time, a reporter named Futoshi teams with an Okinawan dancer named Nami to unveil the mystery of a secret sword and a prophecy foretelling that disaster will soon befall Okinawa. As the duo travel to Okinawa, they are trailed by five men belonging to the Earth Development Association and also two Interpol agents, all of whom want the secret sword. Eventually Futoshi and Nami team with the Interpol agents and discover the Earth Development Association is a cover for a group of rogue aliens called the Garuga who have built a massive robot, Garugan, underneath Okinawa. When the aliens unleash the deadly robot it is opposed and defeated by Godzilla, Anguirus and Mothra while the human heroes defeat the Garuga.

Commentary After *Godzilla vs. Megalon's* disappointing turn at the Japanese box-office, Tomoyuki Tanaka began to second-guess his child friendly approach to the series and wished to take Godzilla back to his roots for the franchise's 20th Anniversary. As he had done on *Godzilla vs. Megalon*, Tanaka again asked Shinichi Sekizawa to pitch a story concept. ^[121] Reportedly, Sekizawa's reply was, "But there aren't any monsters left!"^[122] By this point in his career, Sekizawa had scripted seven Godzilla films and numerous other Toho special effects films not to mention several episodes of *Zone Fighter*. Also contributing ideas with Sekizawa was

Masami Fukushima (former publisher of *SF Magazine* and writer of 1963's *Matango*). After they finished their pitch, which combined Okinawan folklore with a space age robot monster, Jun Fukuda and Hiroyasu Yamaura fleshed out a first draft of the script.

The only stipulation known of for sure was that the new story had to take place in Okinawa for several reasons. Firstly, Okinawa, which had been under the rule of the American military since 1945, had been officially reunified with Japan in June of 1972 and Toho wanted to celebrate the occasion. Secondly, the next year in 1975 was to be a World's Fair there called the Okinawa Ocean Expo.^[123] And lastly, the finished film featured a tie-in with the cruise liner Sunflower Sapporo^[124] and the Naha Hotel. These tie-ins were likely already set up at this point as in the *Monsters Converge on Okinawa* script a large portion of the action takes place on a cruise liner and the Naha Hotel (even the Garuga aliens stay there!).

Fukuda and Yamaura's first draft has many similarities to what eventually became *Godzilla vs. Mechagodzilla* right from the start, as it begins with an explosion in a snowy wasteland.^[125] This pyrotechnic spectacle is not witnessed by Anguirus though, but Godzilla himself. The explosion also catches the attention of Mothra, sleeping on Infant Island, and Anguirus on another island.^[126] The three monsters curiously converge at Mt. Fuji, where the military sends maser tanks and helicopters to intercept and observe them before they mysteriously disappear.

The heroes are both introduced via a television series called *Folklore and Travel*. The lead is a young journalist Futoshi, whose description seems to fit that of actor Kazuya Aoyama (*Zone Fighter*), who has come into possession of a mystical dagger (called the "secret sword") by way of a Naha thrift shop. The female lead in this story is none other than Nami (downgraded to a minor character in the finished film), who is much more urbanized in this draft and even performs her Okinawan folkdance on live TV. Right away, it is Nami who realizes the importance of Futoshi's dagger.

Just as the King Seesar statue proved to be the "MacGuffin" of the finished film, here it is the "Secret Sword" which a mysterious assailant attempts to steal from Futoshi early in the script. Nami informs Futoshi that the sword is the key to a prophecy passed down from her grandfather, regarding a fountain at Azumi Castle that will run dry when disaster is set to

be fall Okinawa. Due to recent events involving strange behavior on the part of the monsters, Futoshi decides to travel with Nami to Okinawa to solve the mystery of the dried fountain. The duo embark on an unnamed cruise ship (called the XX Maru in the script) to Okinawa where a character described as “dark man wearing sunglasses” watches them from the shadows (he is eventually revealed to be Interpol agent Tamura). Also on the ship are not just one alien agent, but five aliens, on their way to Okinawa. This sequence occurs earlier in this script than the Coral Queen scenes in the finished film, and also take up a good deal more of the film’s storyline as Futoshi plays keep away with the sword from both the aliens and the Interpol agents. And, to keep things interesting for the kids, Angirus even swims by the cruise ship at one point.

As for the aliens, like their predecessors from *Godzilla vs. Gigan*, they hide behind a benevolent corporation called the Earth Development Association. The group leader, Kimura, even speaks to some reporters about the danger of overpopulation and the depletion of earth’s resources—ironic considering said aliens’ plan to eventually deplete those same resources. That being said, the Garuga’s motivations are also somewhat more interesting than your usual run-of-the-mill Toho aliens.^[127] Rather than conquer earth for the sake of saving their own dying planet, a concept not present in this script at all, they instead plan to auction the earth off in a bidding war to other alien races after they conquer it! One of the names dropped even appears to be that of the Space M Hunter Nebula Aliens^[128] from *Godzilla vs. Gigan*. On top of this, there are only six aliens total in the whole script, meaning they are something of a rag-tag group and come across as alien gangsters of sorts more so than a full-fledged invading army. Even their underground base is somewhat downsized, as it is really nothing more than a giant silo for Garugan, and the Garuga actually stay at the same hotel as the heroes. The aliens do not reveal their grotesque forms until the very end of the story, where it turns out the Garuga are ape men just as the Black Hole Aliens turn out to be in the finished film.

Though the alien base is less elaborate than the one eventually produced on-screen, a scene where the heroes are trapped in Garugan’s silo before it is to take off predates a similar exciting scene from *Moonraker* (1979) where James Bond is trapped beneath a shuttle about to take off and

incinerate him. And like Bond, Agent Tamura uses a Q-like device to cut his way through the iron bars entrapping them as the clock ticks away. The script indicates Garugan's eyes flash faster and faster as the time of his launch nears adding to the suspense. Though a variation of this scene was later used in *Terror of Mechagodzilla* (1975), it seems to be somewhat more exciting here and Garugan isn't allowed the luxury of a sliding bay door and instead flies right through the base's roof! This isn't the only exciting action piece Fukuda had scripted for the Interpol agents, both of which have a slightly larger role in this version. Tamura and his partner Noguchi were also supposed to engage in a gun battle with the aliens at a hotel under construction. In another Bond-like scene, Tamura throws a bikini-clad Nami into a swimming pool to hide her from the approaching aliens. During the climax all four of the heroes are in sports cars to chase down the Garuga who take off in a Cessna. When all hope seems lost, Tamura uses a detonator to ignite a plastic explosive he put on the plane the night before.

Of course though, in a Godzilla picture monster action is the important thing, and although the end battle sounds like a whiz-bang affair, it is strangely the film's only battle. Much like was done in *Godzilla vs. Gigan*, Anguirus pops up sporadically to thrill the child audience in between "human parts" before the main event starts. Amazingly enough, Anguirus is the real star of the script as it turns out, and gets the most screen time (and some of the best scenes) by far. Even Mothra gets more screen time than Godzilla, who only appears in the first scene and the final, few pages. And even after his main appearance, more attention is still given to Anguirus and Mothra in the final battle. The best maneuver comes when Mothra picks Anguirus up and then drops him on Garugan's head. After this Mothra then picks up Garugan by the head and drops him from high in the sky. As he falls, Godzilla shoots him with his atomic ray and the robot begins to melt.

Though Mothra is again a denizen of Infant Island rather than Monster Island, the Shobijin are never mentioned as was the case with her last appearance in *Destroy All Monsters* (1968).^[129] On top of this, the big bug even gets to engage in a very out-of-character scene early in the film causing destruction in Zampimasaki where cars are blown into the air and a gas station is destroyed! Presumably the big moth is trying to get at the alien's underground lair, but the defense forces don't know this and

confronts Mothra with jet fighters to shoo her away. Later in the story, Anguirus comes ashore and is confronted by the defense forces at the port with maser tanks in a scene that is perhaps a little too reminiscent of a similar scene from *Godzilla vs. Gigan*.

As for Garugan, though fans assume the mechanical monster would have been a pale substitute for Mechagodzilla, this is tough to say. Fukuda/Yamaura never describe it in the script and only call it an “eerie”-looking robot monster with Mechagodzilla’s same overkill of weaponry. What makes Garugan stand out however is mention in the script that the robot stands 80 meters tall, making it 30 meters taller than Godzilla! In this sense it is no wonder that it doesn’t seem like overkill to have three good monsters versus one bad monster. Also in an impressive scene, Garugan confronts the U.S. military on Okinawa and completely obliterates them.

The story’s three monster team up and its ending is somewhat reminiscent of Sekizawa’s *Ghidorah, the Three Headed Monster* and ends with the heroes bidding each other farewell at the airport. After this, the final shot cuts back to the three monsters still celebrating their victory.

As to why this overall solid script wasn’t produced there are several likely reasons. Tomoyuki Tanaka may have feared that Garugan was too generic of an opponent in an era where mechanical monsters already dominated various Japanese TV shows. Teruyoshi Nakano claims he recalled the popularity of Mechani-Kong from *King Kong Escapes* and brought the idea of a Mechagodzilla to Tanaka. For that matter, *King Kong Escapes* had been the anchor for the 1973 Winter Champion Festival, so therefore the mechanical ape was fresh on both Nakano and Tanaka’s minds.

Whatever the case, multiple Godzilla’s were already on Tanaka’s brain. Either before or alongside *Monsters Converge on Okinawa*, Tanaka had developed his own unique concept for the 20th Anniversary G-film. In it, atomic testing by both the U.S. and China create two new Godzillas, one from the east and one from the west with Japan stuck in the middle and Godzilla having to face them both. This concept was considered too political (or in other words lessened its chance for success in Chinese and U.S. markets) and was abandoned. As such, it is very easy to connect the dots and see who came up with the Mechagodzilla in disguise concept

which resulted in the “Godzilla vs. Godzilla” duel at the oil refinery in the finished film.^[130]

Tanaka also may have had problems with the inclusion of Mothra either wanting a brand new monster for marketing purposes, or fearing the construction of a new adult marionette to be too expensive, as the old one last seen in *Ebirah, Horror of the Deep* (1966) had since deteriorated.^[131] At some point it was decided to replace Mothra with a new monster based upon Okinawan mythology initially called King Barugan, described as a crimson and bronze-colored monster with reflective eyes and horns said to deliver the killing blow to his enemies. The horns were eventually removed and the monster was reworked to take on the characteristics of Okinawan shisa statues and renamed King Shisa/Seesar. Along with Seesar came the replacement of the Secret Sword with a statue of the monster which is actually far more interesting.^[132]

As to why Anguirus simply didn’t perform duties as Godzilla’s sole ally, this could be due to the fact that the costume suffered some damages to its underbelly while being stuck in storage in the Toho warehouse.^[133] Anguirus’s buzzing of the cruise ship was likely cut to avoid having to build a miniature model of said ship, though more importantly it was probably because the monster’s function in the story had changed.

The new draft was entitled *Showdown in Zanzamizaki: Godzilla vs Mechagodzilla* and beefed up to include two additional battles: Anguirus vs. Mechagodzilla in disguise and Godzilla vs. Mechagodzilla at an oil refinery. Sadly cut from the final shooting script were the alien’s original motives—though the idea that their planet is sinking into a black hole is also an excellent idea—and Mechagodzilla’s conflict with the US military in Okinawa. It can also be argued that Futoshi was a prototype of Masahiko Shimizu, played by Kazuya Aoyama, who fits the description and age of Futoshi in the script. For whatever reason, Nami was downgraded to become a minor character and was replaced by Reiko Tajima’s character Saeko. Agent Tamura became Agent Nanbara and his partner was named Tamura and has a much smaller role.

The Garuga became the ape aliens from the Third Planet of the Black Hole [Outer Space] who reveal their true form during the Coral Queen portion of the film. Fans have long speculated that the alien’s ape-like

design stemmed from the *Planet of the Apes* films(which were very popular in Japan), the last of which, *Battle for the Planet of the Apes* was released in Japan on July 21, 1973. However, equally to blame for the designs were the ape villains lead by Dr. Gori on *Spectreman*, a popular super Sentai program in Japan at the time.[\[134\]](#)

Sidebar: Baragon Debunked

For several years it was a popular theory that Baragon was scripted to appear in *Godzilla vs. Mechagodzilla* in place of Anguirus. This was all due to Anguirus's two very Baragon-like newfound abilities to burrow underground and make powerful leaps and bounds when he battles the in-disguise Mechagodzilla. However, though there was still a Baragon suit at this time (albeit in poor condition), the kaiju was never scripted to appear in the film. Adding to the confusion could have been the original name for King Seesar, King Barugan.

The Origins of *The Return of Godzilla* (1984): *Godzilla, King of Monsters* (1978)

Intended Release Date: 1979

Screenplay by: Shuichi Nagahara and Akira Murao **Proposed Director:**

Jun Fukuda **Proposed SPFX Director:** Teruyoshi Nakano **Proposed**

Cast/Characters: Tachinaba [Nuclear Security Manager], Isamu [seaman], Eiko [Isamu's girlfriend], Mie [Tachinaba's wife]

Proposed Monsters: Godzilla, Shokilas

Story In the middle of an intense storm near Bikini Atoll, the Fuku-maru is sucked into a swirling vortex. Isamu, one of the crew, awakens in an underwater cavern. Eventually, he reunites with his brother and father—the ship's captain. Both are killed by a giant sea louse, and Isamu swims to safety where he is rescued by a fishing vessel. Isamu's story catches the eye of Tachinaba, the Science and Technology Agency security manager at a nuclear power plant. When Tachinaba is put in charge of an expedition to the cave at Bikini Atoll, Isamu begs to go with him to avenge his father and brother. When Isamu shows Tachinaba the cave he notes that a strange rocky formation has disappeared, and Tachinaba deduces that what Isamu saw was a dormant Godzilla's dorsal plates. Back in Japan, extremists steal plutonium from a nuclear power plant and are confronted by Tachinaba. Godzilla, attracted to the radiation, shows up and pursues the extremists until he absorbs the radiation. Godzilla marches through Tokyo, killing Tachinaba's pregnant wife during the rampage. Next, Godzilla resurfaces to attack the Nankai Nuclear Power Plant. A plan is hatched and carried out by Tachinaba and Isamu to lure Godzilla into an erupting Mt. Mihara with plutonium. The plan works and Godzilla is badly burned by the lava, but he retreats back to the sea. The world superpowers declare war on Godzilla in Bikini Atoll in a massive naval battle that culminates in a nuclear explosion. Though Godzilla is thought dead, he later resurfaces alive and hungry for radiation along the coastline of North America.

Commentary For many years, western fans lived under the presumption that *Godzilla, King of Monsters*^[135] was a proper remake of the 1954 original right down to Dr. Serizawa and the Oxygen Destroyer. As one can see from the above synopsis, that is not the case.^[136] Instead, this script is surprisingly a proto-version of 1984's *The Return of Godzilla*.

Over the course of the script, Godzilla doesn't appear in the flesh until about midway through, though he is glimpsed in some Russian film footage in a briefing earlier. Godzilla's first scene involves him chasing down the extremists in their van to an amusement park, and then trampling through Tokyo where, in the process, he kills Tachinaba's pregnant wife giving the film an air of tragedy. This scene is also interesting in that the destruction of Tokyo doesn't serve as the film's climax. In a further reverse of *The Return of Godzilla*, after attacking Tokyo, Godzilla marches on to the Nankai nuclear power plant. In a maneuver similar to 1958's *Varan* and 1955's *Godzilla Raids Again*, flares are used to distract Godzilla. Then comes the idea to artificially induce an eruption at Mt. Mihara and lure Godzilla into the crater. In this version, the luring method is much simpler than the one used in the 1984 version, and Godzilla is lured to the island via a boat carrying plutonium piloted by the heroes in what would have surely been a suspenseful scene. In this version though, Godzilla never enters the crater, and is instead badly burned by the lava as it flows out of the crater and retreats back to the sea.

The script's climax sounds quite fantastic and would have ended where it all began: Bikini Atoll. Though Godzilla battling the military was nothing new, the idea of Godzilla taking on a combined U.S./Soviet military effort is interesting. The script describes Godzilla plowing through naval destroyers and submarines, shooting down jet fighters, and in the end, getting nuked by the Russians. The ending where Godzilla resurfaces on the coastline of North America was reused for the 1980 script *Godzilla Resurrected*.

As one can tell, Tomoyuki Tanaka more or less instructed Nagahara and new writer Akira Murao to turn in a much more grounded version of Nagahara's first three drafts based off of *Bride of Godzilla*? (see pages 54-59) with only Godzilla and no additional monsters (other than Shokilas) and to make the film more like the 1954 original. In this vein, there is talk of the

Lucky Dragon Incident, and in one scene, a ship bursts into fire just as in the original *Godzilla*. As stated earlier, the film also has its fair share of tragedy and death. As such, the film's protagonists generate plenty of empathy from the reader. One of the script's only flaws though is the subplot with extremists that only comes into play fairly late in the game.

As for more evidence that this script was indeed one of the proto-versions of *The Return of Godzilla*, Shinji Nishikawa told David Milner, "Shuichi Nagahara, the person who wrote the script [for *Return of Godzilla*], submitted four different drafts of it. In the first draft, the ship seen at the beginning of the film was going to be caught in a tornado. Soon afterward, a member of the crew was going to find himself in front of a huge cave. He then was going to be attacked by Shokilas."^[137]

One could even argue the first scene of *The Return of Godzilla*, which seems to show Godzilla emerging from underneath a volcanic island, is also tied to the 1978 drafts of *Bride of Godzilla* and this script. The character of Isamu is also a sort of proto-version of Okumura, eventually played by Shin Takuma in the finished film. Tachinaba in some respects is perhaps a younger version of Professor Hayashida, whose parents were killed by Godzilla in 1954. Like Hayashida, who doesn't hold much of a grudge against Godzilla, neither does Tachinaba—even after his wife is killed. Obviously also carried over from this script is Godzilla's attack on a nuclear power plant and his dip in Mt. Mihara. In a sense, the climax where the world super powers battle Godzilla in a huge military onslaught was likely cut from *The Return of Godzilla* script so as to lessen the budget and also resolve the story more tidily at Mt. Mihara's eruption.

Finally in 1983, five years after the script's inception, when Toho held a revival festival of older classics billed as *Resurrection Festival: Godzilla 1983* to great success, it was decided to go ahead with the planning of a new Godzilla film—the basis of which would be Nagahara's *Godzilla, King of Monsters* script. Nagahara turned in his first draft by the end of January of 1984, and the final draft by May. And the rest is history.

Godzilla vs. Biollante (1985)

Draft Date: 1985

Screenplay by: Shinichiro Kobayashi **Proposed Cast/Characters:** Sayaka Mikumo [reporter], Dr. Genzo Shiranui [geneticist/creator of Biollante], Ken Ichijo [photographer], Dr. Mikumo [father of Sayaka/biologist], Unnamed Adelian Agent [assassin] **Proposed Monsters:** Godzilla, Biollante, Deutalios

Story Two reporters, Sayaka and Ken, investigating a mysterious ship sinking are lead to the lab of geneticist Dr. Shiranui. The doctor is being financed by the Adelia Republic to bioengineer a human-plant hybrid—which Shiranui uses the cells of his dead daughter Erica to create—dubbed Biollante. As Sayaka has visions and dreams of human plants, the monster responsible for sinking the ship—an escaped giant rat-fish hybrid created by Shiranui dubbed Deutalios—emerges in Tokyo Bay. Godzilla stirs in the sea near Oshima Island and comes to combat Deutalios, who retreats. The two monsters finally come to blows in Yokohama, while Sayaka confronts Shiranui regarding her visions. An agent of Adelia then chases Sayaka into the forest with plans to kill her. Godzilla kills Deutalios in Yokohama, and then sets out for Shiranui's lab located in a dense forest which comes alive and begins attacking him. The form of Biollante erupts from the earth and battles Godzilla to the point he is so weakened that he retreats when the defense forces attack him. However, in a last act of revenge, he blasts Biollante in the face and the plant-human hybrid explodes into spores which drift skyward.

Commentary After the release of *The Return of Godzilla* (1984), Tomoyuki Tanaka decided to stir up some interest in Godzilla by holding an open screenplay writing contest for the film's sequel. Toho announced the contest in April of 1985 and reportedly more than five thousands entries were received. In October of that same year, Tanaka narrowed it down to 15 entries total to pick the winner from, though he did announce these top picks to the public even if nothing was ever done with them. Among the top scripts were one called *The Blood of Godzilla* by Ryusuke Agawa and

another by Tatsuo Kobayashi called *Godzilla vs. the Giant Robot Corps* (which eventually turned into 1989's *Gunhed*). The winning script was *Godzilla vs. Biollante*, written by a dentist, Shinichiro Kobayashi, who had previously written episodes of the 1972 TV series *The Return of Ultraman*.^[138] Kobayashi had completed his first draft on June 10th of 1985, and apparently turned in two additional drafts for Toho, the final one submitted on January 30, 1986, before Tanaka decided to hand the script over to Kazuki Omori. From there on, the script entered into a period of what is today known as “development hell” for nearly three more years. This chiefly happened because Toho got cold feet on their “Godzilla 2” project after the failure of Dino DeLaurentiis' *King Kong Lives* (known as *King Kong 2*) in Japan.^[139]

In Kobayashi's original story, there are pros and cons when compared to the final shooting draft. The biggest casualty of this draft is no doubt Deutalios, a potentially fascinating foe for Godzilla. The monster has a particularly interesting design as evidenced by Shinji Nishikawa's drawings. The rat fish hybrid is also a refreshing foe for the Heisei era, which was all too often over saturated with kaiju with too many ray-blasting abilities. Deutalios is a realistic tooth and claw fighter, who also uses his whip-like tail to flick jet fighters out of the air. Its battle with Godzilla in Yokohama is particularly savage. After a maser canon severs Deutalios's tail Godzilla pounces on his prey and sinks his teeth into his throat. Godzilla then literally feasts himself upon Deutalios's flesh, something fans have never before seen Godzilla do: actually eat his opponent. On the negative side, this battle takes the place of Godzilla's wonderful confrontation with Biollante in Lake Ashino in the finished film.

The climactic battle sounds fascinating as well, with Biollante using the forest itself to attack Godzilla. First, the forest emits an antibacterial mist to irritate Godzilla's eyes and next puts out the fires caused by his radioactive ray with a heavy fog. Biollante, in this version, starts off with a spear shaped head that slowly blooms into a rose that emits a poisonous pollen onto Godzilla's skin. After this, a second blossom reveals a human face which Godzilla blasts destroying Biollante. Perhaps the only disappointing aspect of the battle is that the defense forces drive Godzilla away while he is in a weakened state.

The final scene, where one of Biollante's vines lovingly embraces Erica's dead fiancé (killed by Godzilla during the climax) and then plays a few notes on Erica's old piano makes for a poignant sequence. There is also an artsy scene where the forest cries out to Sayaka as roses begin to bloom everywhere. The rose-covered countryside almost made its way into the final film; the sequence, taking place after Biollante's defeat at Lake Ashino, sees giant, blooming roses appear all over the countryside after Biollante has disappeared. Due to the blossoms looking much more gigantic than they should have (they were supposed to be normal roses, not monster roses), the scene was removed. That is unfortunate as the scene gives a pathos to Godzilla rarely seen elsewhere. As Godzilla surveys what he has done, he turns and shuffles off, as if he were ashamed.

As to improvements by Kazuki Omori and the designers, the idea to make Biollante a combination of not only Erica and a plant, but also Godzilla's cells, gives the plant an excuse for growing to giant sizes. In the first screenplay there is no logical reason as to why a plant produced by joining human and plant cells would grow to Godzilla-sized proportions. [\[140\]](#) Biollante's design is also significantly more frightening, especially with its crocodilian mouth.

Godzilla is also himself better treated in Omori's version. In Kobayashi's script, Godzilla has only three major scenes he appears in: his reveal in the second act alongside Deutalios, his later battle with Deutalios in Yokohama, and his final forest battle with Biollante. For that matter, Godzilla has no real reason for seeking out Biollante in this version, while in the finished film he has a link to Biollante in that she is his clone. Godzilla's escape from Mt. Mihara isn't explained, as the monster is briefly shown at the ocean floor near Oshima Island and that is it. This certainly doesn't explain how the monster went from the crater of a volcano to the ocean floor. The finished film manages to free Godzilla from the actual volcano via a terrorist attack (while concurrently, rendering the finale of *The Return of Godzilla* little more than a 52 fake out).

Though many people assumed the secret agent aspect came from Kazuki Omori, the Middle Eastern Agent is present in Kobayashi's script as well, though in a reduced capacity. And rather than Saradia, this agent hails from Adelia. When Omori got hold of the script, he simply beefed up the agent's

part to be more evocative of the James Bond series, of which Omori is a huge fan. There exists a slight plot hole (though this could be due to translation errors) in Kobayashi's version; it is mentioned that the Adelian agent killed an employee of Shiranui's who planned to blow the whistle on Biollante. However, this man is killed in a boating accident in the first scene by Deutalios, not the agent. If the agent was somehow able to control Deutalios this is never made clear in the script.

As far as the other characters go, Shiranui is a slightly more sinister precursor to Dr. Shirigami while Sayaka is a combination of sorts of Miki Saegusa and Asuka Okochi from the finished film. Tagami, Erica's fiancé was scrapped in the redraft.

Omori's early drafts contain several elements that didn't make it to the finished film. In place of the Super X2 is a vehicle called the Angler which shot a ray rather than reflect Godzilla's own. Also, storyboards exist showing a much more brutal battle between Godzilla and Biollante where Godzilla rips Biollante right out of Lake Ashino and throws her into the middle of a city. Biollante's acid blood then rains down and injures the populace. This may tie into pre-production drawings of plant human hybrids similar to the creatures from 1963's *Matango* perhaps mutated by Biollante's blood?

There also existed a scene where the Bio-Major agents steal Biollante, who in turn attacks them in their car causing it to crash into Lake Ashino. Other differences included Colonel Gondo alone shooting Godzilla with the ANEB rockets from atop a hotel. A later draft had the Super X2 destroyed earlier in a battle near Naruto Bridge. Biollante's reptilian form was also a fairly late addition to the script, and for a while she would have retained her rosebud head for the final battle and used her petals to glide across the landscape.

Overall, Omori's final script is superior to Kobayashi's, though it would have been nice had he been able to carry over a few of this script's more poetic elements and the monster Deutalios—ironically cut by Tomoyuki Tanaka himself.

Before Battra: *Godzilla vs. Gigamo* (1991)

Draft Date: December 1991

Intended Release Date: December 1992

Screenplay by: Koichi Kawakita, Yuji Yoshida & Marie Teranuma

Proposed SPFX Director: Koichi Kawakita **Proposed Cast/Characters:** Murakami [researcher], Mana [Shobijin]

Proposed Monsters: Godzilla, Mothra, Gigamo, True Mothra

Story Illegal nuclear waste dumping in the South Pacific affects the egg of Mothra, causing a mutation in one of the larvae gestating within. Though one Mothra comes out normal, the other, called Gigamo, is a mutated evil twin. A small fairy named Mana explains to a researcher named Murakami what has happened, but by the time they warn the government, it is too late. Gigamo trudges across Japan until it comes to a nuclear power plant and crosses paths with Godzilla. Mana manipulates Gigamo into trapping Godzilla in a cocoon, but loses control of Gigamo when it cocoons itself onto the nuclear reactor and absorbs its power. It battles Godzilla again in its adult form before retreating. Meanwhile, Murakami, who has developed romantic feelings for Mana, develops an anti-nuclear bacteria to use on Gigamo and Godzilla. When the two monsters meet up for a rematch, the defense force bombards them with the ANB, which subdues Gigamo but not Godzilla. Mothra, in her adult form, enters the battle but is shot down by Godzilla. Both wounded, Mothra and Gigamo merge into Mothra's true form with the help of Mana. This new Mothra spins a cocoon around Godzilla and both plummet into the sea.

Commentary In the weeks leading up to the release of *Godzilla vs. King Ghidorah* in November of 1991, Toho found themselves uncertain of how to announce the next Godzilla film. Though Koichi Kawakita was pushing for the Godzilla vs. Mechani-Kong project, Toho execs wanted to see Godzilla fight Mothra, as the big bug was one of the monster's most popular opponents. As such, they instructed Koichi Kawakita to come up with a new story draft where Godzilla battles Mothra. The result was *Godzilla vs. Gigamo*.

Though “Gigamoth” was a name used for the opponent of the axed *Micro Super Battle: Godzilla vs. Gigamoth*, the monster bug in this draft is obviously what became Battra in *Godzilla vs. Mothra*. However, that is where the similarities to the produced film end, and *Godzilla vs. Gigamoth* is a much different animal.

In a very odd departure, there is only one Shobijin in this story named Mana. However, the reasoning for this is clear because the writers came up with the intriguing idea to have the male lead fall in love with Mana! Assuming the subplot was well-handled, this could have been an interesting twist on the lore of the Shobijin. This storyline also sets up an upbeat twist ending wherein Murakami returns to where he first met Mana, hoping to find her again. Instead, he discovers a normal Japanese woman who looks suspiciously like Mana conducting oceanography experiments. Murakami falls in love with her, and all is well with the world (more than likely setting up a Japanese pop song to play over the credits). If the treatment has any flaw it all, it is mostly that it lacks a human element outside of Murakami and Mana. However, since it is a simple treatment, this is to be expected as the storyline for the monsters naturally comes first.

Koichi Kawakita, Yoji Yoshida and Marie Teranuma came up with their treatment in a very short amount of time, five days after Toho asked them to cook up a storyline involving Mothra. Naturally, Kawakita’s main source of inspiration was 1964’s *Mothra vs. Godzilla*, but to give the story a surprise twist when the egg hatches twin larvae he wanted one to be a mutated evil twin: Gigamoth. Apparently this was Kawakita’s favorite scene from his draft, stating that he liked the idea of the huge Gigamoth larva dwarfing Mothra as they hatch.^[141]

Of the two insects, Gigamoth gets more attention in the script than Mothra, including a scene where it emerges from its cocoon after being attacked by freezing weapons. Oddly enough, Mothra herself gets no signature scene emerging from her cocoon in this treatment. Instead she appears abruptly in her adult stage for the climax. Stranger still, Gigamoth doesn’t gain the ability of flight when it first emerges from its cocoon. This could have been a way to have a man in suit portray the adult Gigamoth rather than a marionette, as one pre-production design for Battra had the insect as a bipedal anthropomorphic beast like Megalon. Whatever the case,

Gigamoth later gains the ability to fly after absorbing radiation from Godzilla's radioactive ray.

The climactic battle is light on choreography but preceding it, Godzilla engages in two battles with Gigamoth that sound quite exciting. In the first, the larva Gigamoth encases Godzilla in a cocoon and nudges him into the ocean, then proceeds to cocoon itself around a nuclear power plant. The scene is interesting in that it proceeds a similar idea from the 2014 American *Godzilla*. The next battle sounds like a typical Kawakita ray-blasting fest with Godzilla torching Gigamoth with his ray—only Gigamoth possesses the ability to benefit from the radiation. Another of the ideas discussed for Gigamoth in the early stages were to have the beast cross the Pacific and battle a fleet of American Naval Destroyers, and then ravage a few cities across the West Coast before returning to Japan. Another idea present is that even the good Mothra is affected negatively by the bacteria mutation, and willingly causes some destruction.

For the climax, several different endings were discussed. One had Mothra and Gigamoth merge into a true Mothra larva, which later morphs into the adult while an alternating draft had the two morph into an adult state right away. There were also two different outcomes for the battle. In one Mothra survives, and drops Godzilla into an erupting Mt. Fuji,^[142] while in another, Kawakita oddly has Mothra plunge into the ocean with Godzilla rather than survive. This could very well have been because Kawakita wanted to revive Mothra as Mecha-Mothra in a potential sequel.

In the end, Tomoyuki Tanaka had Kazuki Omori do a rewrite which more or less combined this script with his original script for *Mothra vs. Bagan*. For instance, from *Mothra vs. Bagan* reappears the characters of Masako and Takuya who discover Mothra's egg—only now they do so on an island devastated by developers, an element from the *Gigamoth* script. The final communication between Mothra and Battra is also obviously taken from the *Gigamoth* script, only the matter is resolved peacefully rather than violently—in the *Gigamoth* script the title character plunges a horn into Mothra. Speaking of that, it's also a shame in this draft that Mothra and Gigamoth never come to blows in the air as they do in *Godzilla vs. Mothra*. In the finished film, it is one of the movie's highlights. So overall it's fair to say

that Omori's combining of the two scripts and their various elements is quite commendable.

Furthermore, Battra is an improvement over Gigamoth in terms of storyline. Though the idea of a Mothra mutated and corrupted by radiation is interesting, perhaps more intriguing is Battra as Mothra's naturally-reoccurring evil twin that has existed since ancient times. Also more interesting is the fact that Battra willingly has a change of heart and aids Mothra in *Godzilla vs. Mothra*, while Gigamoth savagely stabs a downed Mothra in *Godzilla vs. Gigamoth*. Mothra's bodily fluids then absorb Gigamoth and together they take on the true form of Mothra. What this true form would have looked like is anyone's guess as no concept art exists to this author's knowledge.

Before Guardian of the Universe: *Gamera* (1993)

Draft Date: 1993

Screenplay by: Kazunori Ito **Proposed Cast/Characters:** Jun [11 year old], Hidaka [professor], Momoko [teacher], Goro Kusukawa [11 year old], Mari Kusukawa [Goro's 7 year old sister], Miyata [military officer], Dr. Mito [Hidaka's boss]

Proposed Monsters: Gamera, Gyaos

Story When the remains of the lost city of Atlantis are found off the coast of Japan, a scientist unwittingly awakens both Gamera and Gyaos. Gamera's egg is discovered by young boy Jun, who raises the turtle hatchling which grows at an alarming rate. At the same time, scientist Hidaka studies the Gyaos, which escapes a government lab and goes on a terror spree. The rapidly-growing Gamera attracts the attention of the defense forces led by Miyata, who wants to kill him. Jun, his friends, their teacher Momoko, and Hidaka try to convince Miyata to focus all of his attention on Gyaos and leave Gamera alone. Eventually Miyata gives in and aids Gamera who is able to kill the Gyaos.

Commentary Noticing Toho's successful revival of Godzilla, the new iteration of Daiei began plans to revive Gamera sometime in 1990. Ideas started off small with plans to produce an hour long film made by the original Showa era team of Noriaki Yuasa and Niisan Takahashi (see *Gamera vs. Garasharp*). When this drifted to the wayside, Takahashi wrote a full script for *Gamera vs. Phoenix* which he hoped Ishiro Honda would direct. Daiei felt they could do better and hired Kazunori Ito, predominantly an anime writer, to come up with ideas for their Gamera reboot. Though Ito did go on to script all three Heisei Gamera films, his first draft is significantly different from *Gamera: Guardian of the Universe* and actually has some elements predating 2006's *Gamera the Brave*.

That's not to say this script isn't similar to the one he would eventually turn into *Gamera: Guardian of the Universe*. In fact, many of the elements are there, chief among them Gamera and Gyaos as the creations of ancient civilizations. In this version the ruins of Atlantis are even seen and explored

via submersible in the very first pages of the script, while they are never discovered nor explored in the finished film. The submersible's tinkering with the Atlantean ruins then releases a Gamera egg that drifts to the surface, hence the aforementioned similarities to *Gamera the Brave*—more on those later. The lost continent's inclusion was actually stipulated by Daiei, as was tying Gyaos into the lost continent along with Gamera.^[143]

Children having an explicit psychic link to Gamera is also present, though they are all a bit younger than Asagi from the finished film. In fact the main character is an 11-year-old boy named Jun. The psychic connection element is strongest in the form of a supporting character, 7-year-old Mari, who relates Gamera's history through some sort of vague connection that is never fully explained. Nor is this connection with Mari ever touched upon again once the exposition scene ends. While the juvenile Gamera clearly regards Jun as his favorite of the group, Jun doesn't seem to have a psychic connection with the beast. Jun does share a dream with his friends, however, which is implied to be psychic. In it, the children witness Gamera battling Gyaos in the ancient city of Atlantis.

The final battle has some similarities to the finished film, with Gamera and Gyaos flying low over the streets of Tokyo, then ascending high into the air before falling back down again. The main characters also observe the battle from a helicopter. And in the typical Gamera tradition, the monster battles are bloody with Gamera taking a sonic ray shot to the neck straight away and gushing plenty of green blood thereafter.

As for similarities to *Gamera the Brave*, the most obvious is the fact that Jun is a young boy missing one of his parents^[144] who raises a baby Gamera from an egg. As in the climax of *Gamera the Brave*, where the children start a relay to get the special red stone to Gamera, in this script the children have a network of information where they relay Gamera's whereabouts. Gamera also grows at quickened pace, and the story's emotional core revolves around Jun worrying for Gamera when he is targeted by the military. This story also features a scene that would later turn up in *Gamera 2: Advent of Legion* (also written by Ito). In the scene, the youthful Gamera is injured in a bomb blast meant for Gyaos. Children then gather around the incapacitated Gamera and build a bonfire around

him, much like the sequence from *Gamera 2* in Sendai. Gamera revives because of the fires and takes off into the skies.

There are also more explicit callbacks to *Gamera vs. Gyaos* (1967) in this script than are found in *Gamera: Guardian of the Universe*, such as Jun riding atop Gamera's back after Gamera revives. As in the original *Gamera vs. Gyaos*, there is only one lone Gyaos, not multiple ones. Also, whenever Gyaos is exposed to daylight for too long its head begins to turn red and the monster becomes weak, unlike the finished film where the Gyaos are able to function in daylight. However, Gyaos's origin is also somewhat more interesting here than it is in either *Gamera vs. Gyaos* or *Gamera: Guardian of the Universe*, as it is revealed that the monster is the creation of a rival civilization to Atlantis.^[145]

For a children's film, the scenes of the Gyaos are a bit too disturbing (at least for American sensibilities). For example, when Gyaos hatches from a cocoon, it is described as a slimy lizard with a membrane between its front arms. As one of the female scientists, Mito, leans down to inspect the new creature, it bites her on the nose drawing blood.^[146] Later Gyaos grows to the size of a man and in a horrific scene, Mito walks into a darkened room in the lab where Gyaos hangs unseen from the ceiling. Mito screams and later her headless corpse is found. In another, Gyaos eats a juvenile delinquent in Kawasaki and it is written that the boy's screaming face is reflected in Gyaos's red eyes. In the climax, Gyaos devours citizens of Shibuya and blood can be seen dripping from his jaws.

Contrasting this are scenes of a more innocent nature with Gamera. In one self-reverential (some would say "meta") scene the children build miniature buildings out of cardboard and then have the large tortoise-sized Gamera crush them as they film with a camera to make their own monster movie. The script has its share of other feel-good moments too, chief among them when the military officer determined to kill Gamera has a surprising change of heart. Though the reader assumes the man has ordered a missile on a truck to launch at Gamera, he instructs the truck to turn around at the last minute before launching so instead, Gamera can absorb the flames from the missile's launch and regain his strength. Gamera's first flight is also excitingly presented. As the turtle sinks and disappears beneath the waves,

the water turns into a swirling vortex out of which bursts a shell-spinning Gamera to the shock of the observers.

This script was reworked by Kazunori Ito in November of 1993 when Shusuke Kaneko became attached to the project. The child characters (child Gamera included) were done away with in favor of teenaged girl Asagi, and the new script greatly resembled the finished *Gamera: Guardian of the Universe* aside from a few minor details.

The Development of “Godzilla 7” (1994-1995)

Though to some degree all of the Heisei-era Godzilla films went through a number of drafts and concepts, the seventh entry, which Toho knew from the get go would be the final film for some time, went through many revisions and ideas. The first of these was a more feel-good, end-of-the-millennium storyline, *Godzilla vs. Giant Monster Varan*. For whatever reasons, someone involved chose Varan to be the harbinger for the end of the world. He awakens in 1999 and launches a campaign to destroy the world. Godzilla and Little Godzilla appear on the scene to fight back for humanity. During the battle, Little Godzilla learns to shoot radioactive rays (he starts out spitting the sparks from the end of *Godzilla vs. Space Godzilla*). Godzilla and his son together eventually overcome this evidently overpowered new Varan and swim off over the horizon as the sun rises. A clock would appear onscreen flipping over from 1999 to 2000 and that was the end of the Heisei series, the world safe and Godzilla a hero once more. This ending would eventually find its way into *Godzilla: Final Wars*, but utilized to far less effect.

That was followed by a “Godzilla vs. Godzilla” concept in which Godzilla Junior was sent back in time to 1954 to battle the original Godzilla. Not much is known about this storyline other than its bizarre core concept, which was wisely discarded.

After that, a concept known as *Godzilla vs. Ghost Godzilla* was put into consideration. In the proposed story, the ghost of the 1954 Godzilla appears in modern day Japan and battles his Heisei counterpart.

Fans naturally wondered just how Godzilla would battle this incorporeal ghost. As it turned out, the means would be possession of other monsters, namely Godzilla Junior. Takao Okawara spoke of this film to David Milner and told him, “Godzilla’s ghost was going to appear about forty years after Godzilla was killed by the Oxygen Destroyer. The ghost gradually was going to materialize into Godzilla, and then that Godzilla was going to do battle with the Godzilla seen in the last few Godzilla films.”^[147]

As stated earlier, Ghost Godzilla would possess Little Godzilla, who is forced to grow so rapidly that his skin has grotesque tears in it, and force Godzilla to fight his own son. One design by Shinji Nishikawa of Ghost

Godzilla surfaced showing the monster with torn skin. Furthermore, it even possesses a creepy smile of sorts. It is erroneously believed that the original 1954 Godzilla would manage to kill its Heisei counterpart, but this isn't true. Toho had not yet stumbled upon their whole "Godzilla Dies" idea yet.

As to why this version was rejected, Okawara told David Milner, "Godzilla was pitted against Mechagodzilla in *Godzilla vs. Mechagodzilla* and Space Godzilla in *Godzilla vs. Space Godzilla*. So, it was felt that it would not be a good idea to have him take on another incarnation of himself so soon."^[148]

Supposedly talk then turned to *Godzilla vs. Bagan*. Takao Okawara confirmed to David Milner that he had heard rumors while the 1995 Godzilla film was in development, but knew nothing of its story details. Some gossip at the time suggested the story would be very much like *Godzilla vs. Giant Monster Varan* (though not set in the future) with Bagan taking the Varan role and the addition of Mothra to the heroic monsters roster as well as the Gohten from *Atragon* (1963). Other rumors persisted that a Bagan suit existed on the Toho lot, so around this time perhaps such a film was seriously considered.

In any case, the next known step in the evolution of *Godzilla vs. Destroyah* was very similar to the finished film and tentatively titled *Godzilla vs. Barubaroi*. In it, Godzilla would battle a transforming monster with ties to the Oxygen Destroyer in addition to a bevy of potential mecha-foes. Among them were a new Super X III, more or less a new version of Gohten with three drills instead of one, all of which could be fired as missiles. General Aso was meant to pilot the Gohten, and though this could be a translation error, it would seem that the Gohten would somehow tie into Aso's past in some way.^[149] There was also talk of a possible Neo Oxygen Destroyer to be used at the very end of the film, possibly via the Gohten.

The early conception of the enemy monster Barubaroi was similar to Hedorah, in that it began as a group of small tadpole-like monsters that would merge into a larger one. Like Destroyah, Barubaroi is found in Tokyo Bay where the original Oxygen Destroyer detonated and taken to the Yamane Paleontology Research Laboratory where it preys upon other creatures. Barubaroi is later transported to a G-Force laboratory where it

escapes and may have faced off with the military in similar scene to SWAT set-piece from *Godzilla vs. Destroyah*. A stage of Barubaroi was also designed that evolved due to feeding off Godzilla on Birth Island and was thus able to fire a heat ray. Another form was said to have fed off of insects in the South Seas. Yet another form of Barubaroi was actually captured forty years ago, who fed on an octopus and took on its tentacled form. And indeed, some forms of Barubaroi look like an upright Biollante with six arms and two legs.

Though many fans incorrectly assume that Angirus was meant to play a part in “Godzilla vs. Ghost Godzilla,” his inclusion was actually pushed by monster designer Shinji Nishikawa for *Godzilla vs. Barubaroi*. Apparently Barubaroi would either mutate Angirus, or take on the characteristics of Angirus itself, explaining the rather far-out sketches of the “Heisei Angirus” that have surfaced online and in Japanese books over the years. In the end, apparently it was Koichi Kawakita who wasn’t keen on Angirus due to his simple nature, and more importantly, the pains in bringing to life a quadruped in realistic fashion. And so Angirus got the boot.

Eventually, Toho came upon the whole *Godzilla vs. Destroyah* and “Godzilla Dies” concepts, which also went through many forms before becoming what was eventually filmed. The first storyline featured G-Force concerned with the possibility of Godzilla undergoing nuclear meltdown (there is no Burning Godzilla in this draft). They are worried that if Godzilla continues absorbing nuclear energy (which, as established in *The Return of Godzilla*, is what he needs to “eat”), he could explode. Since an explosion by a living nuclear bomb would destroy Japan, G-Force elects to kill Godzilla.

Since giant robots and psychic powers failed to get the job done previously, G-Force searches for a new approach to killing Godzilla. They realize that the Oxygen Destroyer killed the first Godzilla in 1954 and opt to attempt recreating the device as making an exact copy would be impossible. G-Force scientists begin work with what little information they have with disastrous results. Several sea creatures become mutated by their experiments and sort of bond together into the first stage of a new monster. The resultant man-sized creature dubbed “Destroyer” (this was back before Toho discovered they could not copyright the word “destroyer” for the

name of their monster) begins attacking humans at will and seems impervious to attacks.

Godzilla arrives to wreak havoc in Japan once more. The self-defense forces begin attacking Godzilla but G-Force tries to get them to stop for fear of an explosion. The argument between the two agencies (G-Force lead by General Aso and the defense forces by Commander Hyodo) heats up and the two agencies wind up attacking each other instead. The result is G-Force's weapons are obliterated and after the battle, it is discovered that Godzilla has left the warring humans to their skirmish.

Destroyer has grown to stage two in its development to a height of 10 meters. After destroying a village in rural Japan, it reaches stage three, a massive, winged gargoyle-like super beast standing 120 meters tall. Destroyer then begins annihilating Tokyo. Godzilla and Godzilla Junior—now 50 meters tall—arrive to take on the malicious monster. A spectacular battle to the death is fought at Haneda Airport that ends with Destroyer triumphant, Godzilla mortally wounded, and Godzilla Junior dead.

The defense forces are convinced the dying Godzilla will explode, so they launch their newly-constructed Oxygen Destroyer Missile into Godzilla, finally killing him. In his last act, Godzilla does for Junior what Rodan had done for him and donates his life-force to the child.^[150]

Junior resurrects and grows to a height of 80 meters, much to the defense forces' chagrin (early designs for Godzilla Junior show him in the stance of a velociraptor and another, by Yosuke Nakano, even designed a Godzilla Junior shedding his skin to become a pure white Godzilla, presumably after absorbing the dead Godzilla's radiation). At the same time, Mothra has returned from outer space. Realizing what has happened, she allies herself with the new Godzilla and they seek out Destroyer and work in tandem to kill him.

Gradually, the story evolved into the one seen in the finished film. The idea of Godzilla rampaging outside of Japan and into Hong Kong was first pushed in the *Barubaro* treatment by Kawakita though Shogo Tomiyama was initially reluctant to have Godzilla leave Japan. As for Godzilla's new look in what became *Godzilla vs. Destroyah*, the idea of a Godzilla with a glowing orange chest was actually proposed all the way back in 1991 for Yoji Yoshida's *Godzilla's Counterattack* as well as a screenplay even earlier

submitted to Toho's "Godzilla 2" contest by Guy Tucker.^[151] Other design choices for the Burning Godzilla included a white luminescent version. As for Barubaroi, eventually it evolved into the much better named Destroyah [Destroyer] and took on the characteristics of a crustacean with the undeniably heavy influence of the *Alien* and *Predator* franchises.

Then came the idea of Destroyah being a prehistoric crustacean released after the usage of the Oxygen Destroyer in 1954 as well as the idea that Godzilla caused Birth Island to be destroyed. In one draft for the story, Shinji Nishikawa designed something called the G-END,^[152] a new mecha built from the remains of Mogera (it possessed that robot's arms) that resembled the titular robot from 1989's *Gunhed* and was extremely top heavy. It could stand on the ground but not walk or fly. Writer Kazuki Omori then started more radical concepts. One went that because G-Force had built Mechagodzilla and Mogera that were just destroyed by Godzilla, that they were now broke and all they could afford to make was a Super X-III. Using the Gohten as a springboard from older ideas, Super X-III was outfitted with a freezing gun to slow Godzilla and cool his radioactive core. In another draft, Junior battled the stage two Destroyah (now, more or less, looking like what appeared in the final film) and lost but was not killed. The final battle was to have taken place in Tokyo Bay. The fight between Godzilla and third stage Destroyah ended with a gigantic explosion which killed both monsters. In Omori's nearly final draft of the script (which he seemed proud of in an interview with *G-Fan* magazine), the storyline was more or less the final movie, except Junior was killed by Destroyah, Miki Saegusa committed suicide out of grief (she had been complacent in leading Junior to Destroyah), Destroyah is killed, and Godzilla melts down. No new Godzilla, just a bitter The End. At this point, Tomoyuki Tanaka stepped in and told everyone involved, "You can kill Godzilla, but not his son. And let Miki live too. We may want to bring her back in a future film." Once these guidelines were laid down, the "final" Godzilla film was born. Goodbye "Godzilla 7", enter *Godzilla vs. Destroyah*.

PART III:

Banned, Unreleased & Lost Films

King Kong in Japan: *Wasei Kingu Kongu* (1933)

Release Date: October 05, 1933

Director: Torajiro Saito **Screenplay by:** Akira Fushimi **SPFX Director:** Fuminori Ohashi **Cast:** Isamu Yamaguchi (Santa), Nagamasa Yamada (Koichi), Yasuko Koizumi (Omitsu), Takeshi Sakamoto (Yokoshima), Kotaro Sekiguchi (Seizo)

Academy Ratio, Black & White, Running Time unknown

Story Santa and Koichi are two unemployed homeless men, which doesn't bode well for Santa's relationship with girlfriend Omitsu, whose father wants to marry off to a rich man. Noticing the successful release of *King Kong* in Japan, Santa gets the crazy idea to portray Kong in an ape suit in his own vaudeville production. The show, wherein Santa trashes various miniatures in his Kong suit, is a runaway hit. One night, Omitsu attends with her new boyfriend, whom Santa attacks in his Kong suit. Santa chases the man outside the theater creating a furor in the streets resulting in the fire department and police called out. Santa knocks out the boyfriend and then places him in the ape suit. However, all ends well as the theater owner tells Santa he will pay him lots of money to keep reprising his role as King Kong. Santa, now rich, marries Omitsu.

Commentary The very first "lost kaiju" film that there ever was is amazingly a "King Kong" film. However, fans thinking that this was a straight adaptation/unauthorized remake of King Kong were no doubt surprised to learn from the synopsis above that this was not the case. Not only was this film approved of by RKO, it was also an official short film to play before *King Kong* in Japan. As Shochiku was the company responsible for dubbing *King Kong* into Japanese, they also wanted to create a short film to go with the release. And so the silent short film *King Kong Made In Japan* was born. The film was directed by Japanese comedian Torajiro Saito and released on October 5, 1933. It, sadly, is believed to have been destroyed in the bombing of Hiroshima in World War II.

King Kong Appears in Edo (1938)

Release Date: March 31, 1938 (Part I) April 7, 1938 (Part II)

Director: Sōya Kumagai **Screenplay by:** Daijō Aoyama **SPFX Director:** Fuminori Ohashi **Cast:** Reiko Mishima (Chinami) Reizaburo Ichikawa (Hyoue Toba) Noboru Takashima (Yuzuru Kawasaki) Eizaburo Matsumoto (Magonojyō Gō) **Suit Performers:** Fuminori Ohashi as Ryūnosuke Kabayama (King Kong)

Academy Ratio, Black & White, Running Time unknown

Story In Feudal Japan, when Chinami, the daughter of Hyoue Toba, vanishes into the night, the man offers a reward for his daughter. Yuzuru Kawasaki is among the men employed by Toba to partake in the search, and all find it strange that their fellow worker Magonojyō doesn't help. As it turns out, Chinami was kidnapped by Magonojyō's father's pet ape, King Kong. This turns out to be revenge on Magonojyō's part, who Toba forced to make counterfeit money for. Eventually, King Kong kills Toba and Magonojyō runs off with the reward money for finding Chinami. King Kong is killed by Toba's men.

Commentary The next "King Kong" film made in Japan was a two-parter entitled *King Kong Appears in Edo*. Though the idea of King Kong wreaking havoc in Feudal Japan sounds undeniably interesting, this is not what the film is about. Instead "King Kong" is the name of one of the characters' pet human-sized ape, who also looks more Yeti than ape. Most of what is known of Zensho Cinema's *King Kong Appears in Edo* comes from an issue of *Kinema Junpo* from March of 1938 and the film was apparently produced by the low-key film studio as a way to cash in on a rerelease of the real *King Kong*. Apparently Zensho Cinema was so poor they didn't even have the ability to make movies with sound. This film along with *Wasei Kingu Kongu* were destroyed in the bombing Hiroshima; no surviving prints seem to be in existence at all.

Half Human: The Story of the Abominable Snowman (1955)

Release Date: August 14, 1955

Director: Ishiro Honda **Screenplay by:** Takeo Murata & Shigeru Kayama
SPFX Director: Eiji Tsuburaya **Music by:** Masaru Sato **Cast:** Akira Takarada (Takeshi Ijima), Momoko Kochi (Machiko Takeno), Akemi Negishi (Chika), Nobuo Nakamura (Prof. Koizumi), Kenji Kasahara (Shinsuke Takeno), Sachio Sakai (Nakata), Kokuten Kodo (Village Elder), Yoshio Kosugi (Oba) **Suit Performers:** Sanshiro Sagara (Snowman), Takashi Ito (Snowman's son)

Academy Ratio, Black & White, 95 minutes

Story An expedition high in the Japanese Alps searches for the abominable snowman. When members of the expedition disappear in an avalanche, another expedition comprising of the man's siblings, Shinsuke and Machiko, along with her boyfriend Takeshi, go looking for them. They encounter a mountain tribe that worships the beast as well as hostile carnival workers intent on capturing the snowman. The carnival workers manage to capture the benevolent snowman's son, and later, the beast himself. When the snowman's son is killed by the carnies as they escape, the snowman flies into a rage and destroys the mountain village. He then kidnaps Machiko and drags her back to his cave. On the trail of Machiko and the Snowman, the party discovers that the snowman had in fact earlier saved Machiko and Shinsuke's brother, who later died from complications from his injuries. Chika, a girl from the village, tries to battle the snowman to save Machiko, and although she manages to stab him, she and the snowman tumble into a sulphur pit to their deaths.

Commentary Even before *Godzilla*—formerly known as “Project G” on the Toho lot—was released, the studio had plans for yet another monster film to follow, “Project S”—as in *Snowman*. Ironically, the film was then postponed after *Godzilla*'s massive success in favor of a quickie sequel to said film. Project S then had to wait until after *Godzilla Raids Again*'s

release in April of 1955 before it could begin filming in May under the direction of Ishiro Honda for the drama and Eiji Tsuburaya for the special effects while maestro Masaru Sato returned from *Godzilla Raids Again* to provide the score.

The Japanese version, titled *Half Human: The Story of the Abominable Snowman*, begins on a rainy night in the city—in fact a flash-forward wherein the surviving characters recount their journey to a reporter which makes this film even more documentary-like than Honda's direction in *Godzilla*. Also returning with Honda from *Godzilla* were the two romantic leads, Akihiko Hirata and Momoko Kochi, again paired as sweethearts and even Sachi Sakia, again in a small supporting role.

In *Godzilla*, Momoko Kochi lets out a seminal scream when she first sees the monster, a classic shot in the annals of 1950s sci-fi. In *Half Human: The Story of the Abominable Snowman*, she gets another classic 1950s shot during the titular beast's introduction. As Kochi sleeps in her tent, the snowman is introduced via a looming shadow outside the tent. A hairy hand then reaches through the tent to caress Kochi's face before she wakes up and lets out a scream which frightens off the curious beast.

The snowman suit was created (and some sources claim inhabited) by Fuminori Ohashi, who had created portrayed the ape from *King Kong in Edo* in 1938. Naturally, his suit here is leagues better than the ape suit from 1938, and actually eclipses the suit from *King Kong vs. Godzilla* seven years later. To give the face a range of expression it was made of a soft rubber. It isn't terribly fearsome but has a good amount of humanity to it. The snowman is a sympathetic character throughout the film, and only turns violent upon the death of his son.

The standout character of the piece may actually be the snowman's son. The little imp becomes endearing when he somewhat nonchalantly slips free of his captors as they try to make off with his father. Later, after they have succeeded and are transporting the snowman by truck, the mini-snowman casually drops from a tree onto the truck as it passes beneath him in hopes of rescuing his father. In a sad twist, he is shot and killed.

Subsequently, the snowman flies into a rage, making for the film's best scenes. Rear projection is used for one such scene when the snowman lifts a man into the air and throws him to his death. The highlight of the monster's rampage occurs when the snowman trashes the village and sets fire to it in

the process. As the village burns in the background, the snowman tosses villagers off the cliff like ragdolls. Later, he absconds with Momoko Kochi's character back to his cave and the heroes soon follow along with a native girl from the mountains named Chika. There, they discover that the snowman had actually rescued Kochi's character's brother, who was injured in an avalanche. Next to the brother's dead body is a journal which explains that the snowman even brought food to him, though he still perished as his injuries were too great. Masaru Sato's score shines particularly bright here as he composes a poignant melody with a harmonica reminiscent of something from a western.

Adding to the tragedy, it is discovered that the snowmen are going extinct due to a poisonous fungus, *amanita muscaria*, growing in the cave. This had earlier prompted the snowman to venture down the mountain for companionship because he was lonely, which makes the film's ending even sadder when the snowman finally dies. As he stands above a sulphur pit, still holding Kochi, Chika rushes up to distract him and the snowman is shot. Amazingly, the face mask works very well here, for he truly looks to be dying and in a great deal of pain and confusion. As he falls into the pit, he drags Chika with him bringing about a thoroughly unhappy ending.

The film abruptly returns to its bookend scene with the reporter, which worked well in the beginning and added to the picture's documentary feel though the end one is poorly-handled. The story should have ended as the characters look into the sulphur pit where Chika and the snowman have perished. Instead, the characters all stand up and more or less say, "Well that was it," and the picture ends.

Eventually, *Half Human: The Story of the Abominable Snowman* received complaints from the Burakumin peoples, upset at their portrayal as cruel inbred fools living in the mountains. As such, in 1986 when the film was poised for a VHS release, Toho cancelled it at the last minute. So far as anyone knows, the last time the film was seen in any official capacity was at an Ishiro Honda film festival in 1997. Today, the only legal print of the film is its American version, *Half Human's* VHS release through Rhino Home Video, which itself has long since gone out of circulation.

As to said version, fans expecting something along the lines of *Godzilla, King of the Monsters!* will be disappointed. *Half Human* offers one of the shoddiest Americanizations of any film ever. The film amounts to John

Carradine's doctor character sitting in a room with his bland colleague discussing recent events. Though this is an intent to mirror the story structure of the original version, it is not done nearly as well. Their scenes pop up in between the Japanese narrative and eventually become comical for two reasons: one, every single character smokes like a chimney and talks in the typical 1950s manner. Two, their scenes add absolutely nothing to the story. Even the Japanese footage goes un-dubbed, and the audience is forced to watch Akira Takarada and Momo Kochi's actions to Carradine's relentless narration. It would almost seem an effort was made to have you believe this was not a Japanese film at all as far as the credits are concerned. None of the Japanese cast or crew are credited at all except for Tomoyuki Tanaka. Only at the picture's end are the proper cast and crew actually credited.

Giant Horde Beast Nezura (1963)

Intended Release Date: December 1964

Screenplay by: Hasegawa Kimiyuki **Director:** Murayama Mitsuo **SPFX**

Director: Yonesaburo Tsukiji **Proposed Cast/Characters:** Unknown

Featured Monsters: Nezura, Giant Nezura

Story On the island of Sasashima, south of Tokyo, Mikami Space Food Research Institute is developing a new high-calorie super-food source called S602. However, anyone who consumes the new food suffers horrible side effects which cause mutation and the project is shut down. This doesn't stop the local rat population to begin consuming it, though, and soon giant rats begin attacking people and cattle on the island. When one of the rats is found dead and autopsied, it is learned S602 is indeed the cause. The island is sprayed with poison gas, but many of the rats manage to make it to Tokyo where they overrun the city. Among the horde is an even bigger mammoth-sized rat called Nezura. In the end, the rats with their voracious appetite devour each other, neutralizing the threat.

Commentary Ever since Toho's success with *King Kong vs. Godzilla* (1962), Daiei had been planning on making their own giant monster film. After Alfred Hitchcock's *The Birds* 1963 release, Daiei decided they liked the idea of a film revolving around their own "animals attack" idea with giant rats.

Unlike many of the scripts in this book, small portions of *Giant Horde Beast Nezura* were actually filmed. Shooting began in Autumn of 1963 under the direction of Mitsuo Murayama, who had directed *The Invisible Man vs. the Human Fly* (1957) for Daiei. Though monster maker Masao Yagi declined to participate in shooting, his son Hiroshi Yagi helped with the production. Ryosaku Takayama even built a remote controlled three-foot rat and a giant rat suit (presumably for the lone kaiju-sized Nezura). Miniature city sets were constructed as well, where real rats would be turned loose on film. That's where the trouble started.

The production began to fall apart once the real rats arrived on set and containing them proved to be a nightmare. Soon, the set was plagued with

fleas, ticks, and lice. Ironically, another of the problems with the rats was cannibalism, an element ironically scripted for the film's climax. As pesticides were sprayed across the studio, the crew had to begin wearing gas masks. Eventually the studio's neighboring businesses began to complain about the runaway rats. Chief assistant effects director Shinsuke Kojima (and chairman of the Health Union) shut down the picture in disgust and left the studio after capturing only around 20 minutes of special effects footage. The horde of dead rats was burned with gasoline and was a highly talked about event in Japanese film circles. Some sources even claim the staff held a memorial service for the rats!

Publicity stills of *Giant Horde Beast Nezura* exist to this day, showing various people being attacked by giant rats. However, these were not film stills, but doctored photos of people with real rats. Supposedly Noriaki Yuasa, future director of *Gamera*, cobbled together a trailer out of the 20 minutes of shot footage, presumably before production was officially shut down.

As it turned out, had it not been for *Giant Horde Beast Nezura*, the monster *Gamera* would have never been created. Not wanting to waste the elaborate miniatures created for filming, Daiei Studio President Masaichi Nagata dreamed up a giant, flying turtle to turn loose on the set, and the rest is history.^{[\[153\]](#)}

Interest in the production has remained high, and at one point there were even rumors of filming it with CG technology.

Great Prophecies of Nostradamus (1974)

Release Date: August 3, 1974

Director: Toshio Masuda **Screenplay by:** Yoshimitsu Banno & Toshio Masuda **SPFX Director:** Teruyoshi Nakano **Music by:** Isao Tomita
Cast: Tetsuro Tamba (Dr. Ryogen Nishiyama), Toshio Kurosawa (Akira Nakagawa), Kaoru Yumi (Mariko Nishiyama), Yoko Tsukasa (Nobuo Nishiyama), So Yamamura (Prime Minister) Katsuhiko Sasaki (Nishiyama's assistant), **Suit Performers:** Isamu Sugii & Nobuyuki Nakano (Soft-Bodied Humans)

Panavision, Color, 114 minutes

Story In the year 1999, the world is choked by horrible pollution. Dr. Nishiyama tries to advise the government to limit the pollution caused by factories but is unsuccessful. As the pollution worsens, strange disasters caused by climate change befall the world. When a team sent to investigate a radioactive cloud over New Guinea disappears, Dr. Nishiyama volunteers to join a rescue party that goes after them only to discover the natives have become cannibals and the research team are zombies. Back in Japan, a jet explodes and tears a hole in the ozone layer causing the countryside to erupt in flame. Then a food shortage causes the populace to riot as the world continues to spiral out of control. In an impassioned speech, Dr. Nishiyama warns the government what will happen if they don't take precautions. During the meeting, the participants envision a world ravaged by nuclear war and inhabited by mutant survivors and hopes that it never comes to pass.

Commentary After the monster success that was *Submersion of Japan* (1973), Toho decided to pull out all the stops for another high-budgeted disaster film based upon a book when they quickly optioned the rights to Tsutomu Goto's best-selling novel *Great Prophecies of Nostradamus*, published in 1973. Yoshimitsu Banno was instructed to adapt the novel as a very loose remake of Toho's pessimistic *The Last War* (1961), in which humanity is annihilated. As such, that film's writer, Toshio Yasumi gets the screenplay credit, though it was, in fact, Banno who wrote the script with

occasional input from Toshio Masuda (who is credited first). One can see Banno's handiwork all over the script as the apocalypse seems to be environmentally-driven. Banno himself, who was banned from directing films after Tomoyuki Tanaka so loathed *Godzilla vs. Hedorah* (1971), claims that he served as an uncredited co-director on *Nostradamus* alongside Masuda and this could well be the case. Banno is credited as "cooperation director."

The poster's tagline stated, "In 1999, all human beings will be dead. We have only 25 years of great fear remaining. This motion picture is the incredible fruit of the most advanced scientific minds and limitless imaginations." And indeed, one could well call it the ultimate disaster film. It has explosions galore, melting ice caps, mass suicides, zombies, man-eating plants, children with super powers, massive street riots, nuclear meltdowns, cannibalism, World War III, plus giant mutated slugs, bats, and leeches. Perhaps the most amazing thing about this strange milieu of disasters/phenomena is that it actually works. This is perhaps due to the fact that the film so deftly portrays a world coming apart at the seams and spiraling more and more out of control that anything seems possible. However, in this same vein, the film is comprised mostly of disastrous vignettes which naturally makes it somewhat episodic.

The New Guinea sequence (which was shot on location) is particularly shocking and is also one of the reasons the film eventually ended up banned—more on that later. The sequence comprises of Dr. Nishiyama and his daughter's photographer boyfriend Akira joining a U.N. mission to rescue a team of investigators that disappeared investigating a radioactive cloud over the nation. This same cloud has since mutated the local flora and fauna. Not only that, it has also turned the natives into violent radiation-scarred cannibals. Dr. Nishiyama walks into his tent to find two of the natives literally gnawing upon a catatonic member of the expedition, blood slathered upon their maws. As the natives seem to jump from the trees and attack the camp, composer Tomida's music is excellent in the form of a primitive percussion-based track that sounds not unlike Mario Nascimbe's scores for the Hammer's caveman movies of the 60s and 70s.

As the expedition members open fire on the attacking natives Dr. Nishiyama implores them to stop. That this plea was dubbed in later is a myth—Nishiyama does indeed shout out "Don't shoot! They are human

beings! Don't shoot!" in the original 114-minute version as well as in the film's trailer. It would seem, this was written so a following scene where Nishiyama shoots his assistant—now a zombie—to put him out of his misery, has more of an impact. After fending off the natives, the expedition finally manages to find the missing members of the first expedition. Alive yet catatonic, they sit rotting in a cave. The fact that these men are zombies (Tomita's track for this scene is even titled *Cave of the Living Dead*), and not just cannibals like the natives, is also more explicit in this version. As one of the expedition shakes his catatonic colleague's shoulder part of his rotting flesh slides off.

After this sequence ends, the narrative dissipates into a series of vignettes of various disasters. Some of the film's more striking imagery comes from a sequence where a jet fighter explodes and tears a hole in the ozone layer, causing the rays of the sun to burn people alive. In another, the polar ice caps began to melt.^[154] A scene on a backed-up Tokyo freeway with bumper-to-bumper traffic is particularly maddening in its atmosphere. Finally, an angry motorist tries to escape the freeway, which has now been backed up for several hours, and winds up he crashing his car. It ignites a chain reaction with everyone else's cars and causes a huge explosion. It is one of the film's best scenes, and it was so spectacular it was trotted out again in *The War in Space* (1977), *Deathquake* (1980), *The Return of Godzilla* and *Godzilla: Final Wars* (2004). Another striking visual occurs when the smog in Tokyo gets so bad it affects the solar spectrum and turns the sky into a mirror reflecting the city's skyline.

The film's biggest shortcoming might be its final sequence, not due to what it entails, but because of a surprise twist at the last moment. In the final sequence, Dr. Nishiyama gives a speech to the Diet wherein he warns that Japan being susceptible to earthquakes and volcanoes could cause their destruction. This leads to brief stock-footage from the previous year's *Submersion of Japan* mixed in with some new effects footage as well. After this, we learn this sequence was just an example of what could happen and return to the speech, which then veers into talk of nuclear war. This leads to a scene where the world is destroyed via brief clips from the very film that inspired this one: *The Last War* (1961)—the outdated miniatures sticking out like a sore thumb. However, that being said, Nakano does create some

stunning new footage of nuclear missiles launching from various bases across the world.

From here, we witness the film's most controversial scene: in the aftermath of the nuclear war, two grotesquely deformed creatures that used to be humans wrestle one another over a worm crawling across the scarred earth. The scene, along with its suitmation mutants, is quite disturbing and grotesque for 1974. Like the cannibal scene, it's one of the main reasons for the film being banned in Japan. After the end of the world, we return to the Diet Building to learn—shock—it was all just a part of Nishiyama's speech just like the volcanoes and earthquakes from earlier (although in the Japanese and international versions, one should be tipped off as Nishiyama is narrating the entire sequence). As to why Toho didn't pull the trigger and let this scene be the film's real ending, there could be two, differing reasons. One is that they wanted the film to end on a note of hope in the form of the Prime Minister's speech that things can get better before destruction besets the world, but we have to work at it. The other reason, and this is pure conjecture on the part of the author, is that Toho was leaving the door open for a sequel. After all, sequels are particularly hard to create after the world is destroyed ala *Beneath the Planet of the Apes* (though they certainly found a way). And this could well be, for Toho did briefly consider *Great Prophecies of Nostradamus Part II* (see Appendix II).^[155]

In any case, the film was a huge success in Japan grossing ¥883,000,000 making it the highest grossing Japanese film of 1974. The fact that the film was a hit wasn't a surprise, as audiences were hungry for another big disaster film after the success of *Submersion of Japan*. Not only that, but the film was also exceptionally well-produced. What stands out in particular is the score which is positively haunting. It was composed by Isao Tomita himself, the father of synthesized music in Japan. His score was so popular that it has been released numerous times on CD even if the film hasn't.

The cast is top-notch and lead by Tetsuro Tamba, best known in the west as Tiger Tanaka in *You Only Live Twice* (1967). His best scene occurs as he sits with his dying wife, getting so into the scene, he has a visible case of nasal drip. Well known dancer Kaoru Yumi plays his daughter Mariko. Her highlight scene occurs when she performs a dance on the beach at sunset in tribute to her mother who has just died. Toshio Kurosawa plays Akira, a

photographer, and exists somewhat to be the audience's eyes and ears to witness the various disasters. This was one of Kurosawa's last films for Toho after having appeared in *The Bloodsucking Rose* the same year.

Akihiko Hirata and Hiroshi Koizumi also have small roles/cameos as two scientists. Koizumi's speech comparing the nature of rats to overpopulated humans is particularly chilling. Takashi Shimura even returns to the world of Toho SPFX films for the first time since *Frankenstein Conquers the World* (1965) as a doctor who explains to Nishiyama the recent upswing in abnormal births.^[156] As it turned out, this was Shimura's last Toho tokusatsu role.

The film became embroiled in a scandal within its first week of release. The post-apocalyptic mutants (known as Soft-Bodied Humans in Japan) and the New Guinea cannibals were deemed offensive by the "No Nukes" group, who complained to the Eirin Board (sort of a Japanese equivalent to the MPAA). After only one week, Toho ran ads apologizing for the film and requested that projectionists remove two minutes' worth of the cannibal and mutant sequences themselves. When this didn't work, the film was pulled by Toho and cut down to 90 minutes removing the offensive footage. For international markets, however, the offensive scenes still remained (though the film still ran at the cut 90 minute version time). Dubbed into English in Hong Kong^[157] and retitled *Prophecies of Nostradamus (Catastrophe 1999)* [sic] the film was screened in Los Angeles and New York and even reviewed by the *Los Angeles Times*, though it secured no U.S. theatrical release outside of that. In 1980, after a TV broadcast in Japan again raised complaints, Toho executed a self-imposed ban on the film, and as such, has never released it to VHS or DVD. Today, *Prophecies of Nostradamus* can only be viewed legally via an out of print VHS^[158] release of the shoddy American version. Sent to TV by Henry G. Saperstein's UPA in 1981, the film was hacked down to only 88 minutes and retitled *Last Days of Planet Earth*. Though this makes for a pretty fast-paced narrative, a great deal is lost in the process and the ending in particular is a careless mess. In fact, that version's ending can leave viewers with the impression that the entire film was just a visualization of Dr. Nishiyama's climactic speech.

Hopefully one day in the future, Toho will see fit to release this rare classic, seen by very few in all of its intended uncut apocalyptic glory.

Monkeying Around: *6 Ultra Brothers vs. the Monster Army* (1974)

Release Date: November 26, 1974 (Thailand), April 28, 1979 (Japan)

Director: Sompote Sands & Shohei Tojo **Screenplay by:** Bunzo Wakatsuki

SPFX Director: Kazuo Sagawa **Music by:** Toru Fuyuki & Masanobu

Higure **Cast:** Ko Kaeoduendee (Koh), Anan Pricha (Anan), Yodchai

Meksuwan (Dr. Wisut), Pawana Chanajit (Marisa) **Suit Performers:**

Uncredited

Chaiyoscope, Color, 103 minutes

Story During a time when the sun drifts dangerously close to the earth, the world suffers through an intense drought and heat wave. At the same time, a young boy named Koh doing a rain dance spies thieves breaking into a sacred temple. Koh attempts to stop them and is killed in the process. In the Land of Light, the Ultra Mother observes this and revives Koh as the mythical monkey hero Hanuman who crushes the bandits. When a scientist fires a missile to induce rain into the air, there is a malfunction and one of the missiles explodes prematurely. The explosion awakens five mighty Ultra monsters from beneath the ground. When Hanuman is overwhelmed by their numbers, the Ultra brothers travel to earth to aid him. Together, Hanuman and the Ultra brothers defeat the monster army.

Commentary *6 Ultra Brothers vs. the Monster Army* (AKA *Hanuman vs. the 7 Ultraman*) might be one of the most bizarre movies ever made. While Westerners eventually acquire a taste for Japanese cinema when they watch enough kaiju eiga, they will no doubt be unprepared for the Thai variety for a number of reasons.

First off, the film has a unique background history beginning with Sompote Sands (the anglicized name of Sompote Saengduenchai), a young man from Thailand who was granted a government scholarship to study cinematography in Japan under none other than Eiji Tsuburaya at Toho. Taking what he learned from Tsuburaya back to Thailand, Sands founded Chaiyo Studios^[159] and produced a Thai monster film of sorts revolving around legendary giant statues called *Tah Tien* in 1971. In 1973, Sands

connected with the late Eiji Tsuburaya's son, Noboru, to acquire distribution rights to the first six *Ultraman* TV series and *Jumborg Ace*.^[160] This in turn led to a feature film produced between Chaiyo and Tsuburaya Productions called *Jumborg Ace and Giant* in 1974, wherein the transforming hero teamed with the mythical statues of *Tah Tien* to battle aliens. Better known was the two studios next co-production *6 Ultra Brothers vs. the Monster Army* (*Hanuman vs. 7 Ultraman* in Thailand—even though there are only 6 Ultramen in the film nor do they fight one another.) The resulting film, rumored to cost close to \$1 million U.S. dollars, has nice production values due to the on location filming in Thailand which includes lush tropical locales amidst the ruins of real Thai temples. Coupled with this are some very well-done miniature sets, notably the expansive rocket base Donna 7, which explodes beautifully during the climax in a scene comparable to the works of Mr. Explosion himself, Teruyoshi Nanako.

Stranger still, the proceedings are narrated by director Sands himself and some of the music sounds like something a westerner would associate with dining at a Thai restaurant. The film's strangest aspect by far is its unfamiliar (to westerners) balance of goofy children's humor and hard-edged violence. The humor is served up by two Thai members of what can be presumed is this film's version of ZAT^[161] who cruise around in a crudely painted jeep meant to match the vehicles from the then most recent TV series, 1974's *Ultraman Taro*. The humor is so goofy and crude as to make western audiences uncomfortable. Contrast this humor with early scenes concerning the protagonist, young boy Koh, who chases after some thieves stealing artifacts from nearby temple ruins. Koh puts up a good fight with the robbers, half of which is presented in good fun with the young boy besting the robbers, while the other half is fairly gritty with Koh getting brutally punched and kicked around. In a final Indiana Jones-like maneuver, the relentless young boy jumps onto the back of the escaping criminals' jeep—and then is shot point blank in the head. With some poorly done makeup effects, Koh lays by the roadside with blood splattered across his forehead.

The Ultra Mother (whose breasts seem strangely exaggerated in this version) reaches down to earth and plucks up Koh and takes him to the Land of Light. Using footage from the pilot episode of *Ultraman Taro*, Koh is transformed into Hanuman—who comes complete with his own power-

up sequence like the Ultra Brothers before him. Hanuman then tracks down the criminals who killed Koh, and proceeds to slaughter them in methods both humorous and bloody—squishing one to a pulp in his fist, blood dripping and all. Also making these scenes distracting is the Hanuman suit, which is more akin to a ceremonial mask, its mouth perpetually open, rather than a real creature though this may have been the intent. The film is also interspersed with vignettes concerning Thai mythology, making the film like a bizarre campy version of 1959's *The Birth of Japan* which featured similar vignettes.

Kazuo Sagawa, special effects director of many Tsuburaya programs such as *The Return of Ultraman*, oversaw the effects, which are mostly quite good. Perspective shots of the “Monster Army” (Gomora from *Ultraman*, Dustpan from *Mirrorman*, and Astromons, Tyranto and Dorobon from *Ultraman Taro*) taken through the missile base are very well done. The battle maneuvers are pleasingly wacky and entertaining, putting the antics of 1973's *Godzilla vs. Megalon* to shame. The monsters are all disposed of in wild fashion as well, with Hanuman slicing off the heads and appendages of the first two, who then run around like chickens with their heads cut off. The next is skinned alive by Hanuman and Ultraman until it is merely a skeleton. Gomora, the final kaiju to bite the dust, is sliced in half and explodes (which seems like he got off light). After this, Hanuman gives each of the stoic Ultra Brothers a hug and they fly off into the sunset.

The film did very well upon its release in Thailand, though the Japanese version wisely cut the film down to 80 minutes, rescored it, and didn't release it until April 28, 1979.

Many years after this film's release, Sands used a forged document in the name of the deceased Noboru Tsuburaya stating that Sands had exclusive distribution rights outside of Japan for the first six Ultraman TV shows plus *Jumborg Ace* due to an alleged deal made with a “desperate” Noboru Tsuburaya in 1973. As such, Sands claimed to control all merchandising rights to Ultraman outside of Japan which resulted in unfortunate legal turmoil for Tsuburaya Productions for years to come. As a result of these problems with Sands, Tsuburaya Productions has disavowed *6 Ultra Brothers vs. the Monster Army*. In short, it no longer exists. Tsuburaya Productions did release the film onto VHS and laserdisc in the 1990s in its original scope format, but it will likely never see any further media formats.

Recently, Belgian company Zeno Pictures released the original Thai version (and there are numerous versions of the Thai edit alone) on DVD so that is probably the best the film will ever look. That's especially unfortunate as Tsuburaya's recut version is the superior of the two.

Sidebar: The Further Adventures of Hanuman and Sompote Sands

Happy with the success of *Hanuman vs. 7 Ultraman*, Sands quickly looked for another Japanese superhero franchise to pair his monkey monster with. His first choice was Toei's Kamen Rider franchise but when he approached the studio about the project, they wisely turned him down. As such, Sands threw caution to the winds and went about making the film (titled *Hanuman and the Five Riders*) anyway, illegally utilizing footage from the Toei feature film *Five Riders vs. King Dark* released in Japan on July 25, 1974. The film notably brought together the main riders from the first five series. Sands took this footage and added in new shoehorned footage of Hanuman, who battles a giant monster for the climax. Sands also recreated Kamen Rider props and costumes for new original sequences featuring the Five Riders riding through real traffic for the opening credits which is unintentionally humorous. Hanuman's origin scene from *Hanuman vs. 7 Ultraman* is replayed here as well, though mention of the Ultras is specifically removed. Perhaps because Sands didn't have to cooperate with another studio this time around, the resulting film is bloody and exploitive to a perverse extent and as a children's film this makes these elements completely inexcusable. One then has to wonder, had Tsuburaya Productions not been officially involved in *Hanuman vs. 7 Ultraman*, how exploitive would it have turned out? This was the last time Chaiyo's Hanuman crossed paths with any more Japanese Sentai though in 1984, Hanuman returned in *The Noble War*, Sands' version of the Ramakien, the Thai national religious epic comparable to *The Birth of Japan* (1959). The film features stock footage from *Hanuman vs. 7 Ultraman* as well and utilizes the monster prop from Sands' well-known *Jaws* rip-off *Crocodile* (1981).

Cozilla: The Colorization of *Godzilla, King of the Monsters!* (1977)

Release Date: 1977

Director: Luigi Cozzi, Terry Morse & Ishiro Honda **Screenplay by:** Terry Morse, Takeo Murata, Shigeru Kayama, Ishiro Honda & Luigi Cozzi **SPFX**

Director: Eiji Tsuburaya & Armando Valcauda (colorization) **Music by:**

Akira Ifukube & Vince Tempera (as Magnetic System) **Cast:** Raymond

Burr (Steve Martin) Akira Takarada (Ogata) Momo Koichi (Emiko)

Akihiko Hirata (Dr. Serizawa) Takashi Shimura (Dr. Yamane) **Suit**

Performers: Haruo Nakajima/Katsumi Tezuka (Godzilla) Academy Aspect

Ratio, Spectrorama 70, 89 minutes **Story**

Same as *Godzilla, King of the Monsters!* but with additional scenes.

Commentary

When *Godzilla, King of the Monsters!* was released in Italy as *Godzilla il Re dei Mostri*, among those most enamored with it was a young Luigi Cozzi,^[162] a future Italian filmmaker and collaborator with Dario Argento. In 1975, Cozzi began running film festivals of reissues of old sci-fi classics such as *Day of the Triffids* (1962) and *Invasion of the Body Snatchers* (1956) which turned into a huge money-maker for the fledgling director. Then in 1976, Cozzi made *The Last Concert*—financed by Toho and a big hit in Japan. This, in effect, started a dialogue between Cozzi and Toho's offices in Rome regarding rereleasing *Godzilla* in Italy as part of his next sci-fi film festival.^[163] However, there were a few hang-ups. First, Toho could not give Cozzi their original uncut Japanese version due to a distribution deal struck with Joseph Levine, producer of *Godzilla, King of the Monsters!* Therefore, they were only able to offer Cozzi the American version with Raymond Burr. Next, when Cozzi informed his distributor that the film was in black and white, they insisted Cozzi colorize it as they felt no one in Italy would go to see a black and white film. This wasn't unheard of, but the problem was Cozzi would have only three months to colorize the negative, a painstaking process.

To colorize films, two methods were generally used. In the better method, each film cell is painted by an artist in a painstaking process. The other easier method simply tints footage a new color other than black and white

(similar to how the *Gamera* footage was done when integrated into *Gamera* vs. *Viras* in pre-DVD prints). Cozzi's method, Spectrorama 70, was a sort of hasty combination of the two. For each shot, rather than each individual film cell itself, Cozzi and Armando Valcauda, the colorizer, would make a different colored gel cell to place over the film cells. In other words, from a general perspective the sky would be one color, the ground another, etc.

Once Cozzi began the colorization process on *Godzilla, King of the Monsters!* he decided he might as well make further changes, namely new footage and music.^[164] Cozzi stated in a *G-Fan* interview that: At this time I said, "Let's put some more scenes because the picture was only 80 minutes." At that time, pictures needed to be one hour and thirty. So I said, "Let's put some shots of the atomic bomb, let's get the atomic bomb first, then we added some destruction scenes because they were okay for the fifties, but not good enough for the seventies." And so I said, "Let's double them, let's put more real material from the real world."^[165]

In addition to the gritty documentary footage, Cozzi also injected footage from *The Train* (1964), *The Day the Earth Caught Fire* (1961), *The Beast from 20,000 Fathoms* (1953), and *Godzilla Raids Again* (1955).^[166] Editing in this new footage for Cozzi was Alberto Moro. The new version comes complete with enhanced stereophonic sound effects called Sensurround, an eight-track magnetic soundtrack band. In addition to this, well known 1970s Italian composer Vince Tempera created an additional electronic music track for the opening of the film. In Cozzi's words, "At this point, we also added some music. Toho didn't give me the original tracks for the music, so the music always had sound effects mixed in or with the dialogue. So, we recorded some new original music."^[167] The additional music by Ventura (under the name Magnetic System) was even released as a soundtrack onto a 45 record in Italy.

Though fans may judge Cozzi for the changes he made, it must be remembered that many of them came out of desperation. Had he been allowed to release the original Japanese *Godzilla*, colorization would have likely been the only change to the film at the behest of the distributor. The finished film is an intriguing curiosity to say the least. The new prologue features the destruction of Hiroshima in the form of actual newsreels, and as such features real carnage which is no doubt insensitive for some viewers not expecting it. The footage is offset by Tempura's misplaced music track,

in fact his only track composed for the film, and needless to say it mixes poorly with Ifukube's original music used for the rest of the film. The newly inserted footage is also jarring, inserted not only to beef up the running time but also to liven up the proceedings. For instance, in the scene where Godzilla surfaces next to a cruise ship, stock footage is inserted to make it look as though Godzilla then sinks the ship! When Ogata and Serizawa descend to the bottom of Tokyo Bay, they witness a random battle between an octopus and a shark (courtesy of *The Beast from 20,000 Fathoms*) which, though creepy, adds nothing to the proceedings. Another crazy change takes place in the climax; when Godzilla surfaces in Tokyo Bay for the final time, he is then fired upon by a bevy of naval destroyers—something that certainly doesn't happen in the original versions.

The colorized footage is also badly done, with one reviewer calling it the tie-dye Godzilla, and others often refer to it as psychedelic. More often than not, Cozzi applies a yellow tint to the human characters, reds to explosions, and blue for the sky and the sea. The best colorized scenes often, naturally, comprise of the still shots with no movement. The most striking of these is the beach scene on Oto Island, showing Godzilla's footprints next to blue waters. Another great colorized sequence takes place for both of Godzilla's rampages through Tokyo. The green depths of Tokyo Bay are also well handled. Actually, Cozzi would have been better off only colorizing the scenes involving the monster similar to the surprise color climax of *War of the Colossal Beast* (1958).

Though by no means complete or exhaustive, the following constitutes the noteworthy additions/changes by Cozzi:

- A new prologue comprised of before and after footage of Hiroshima and the dropping of the bomb to the new electronic music track by Vince Tempera.
- New opening credit sequence which does in fact title the film *Godzilla*, though the film is said to be a "Cozilla Production" later on.
- The second set of ship sinkings is more elaborate and contains additional stock footage.
- The storm scene on Oto Island is intensified with more storm footage and sound effects.

- The depth charge scene has additional snippets of footage, such as the charges sinking below the water.
- In this version, when Godzilla surfaces next to the cruise ship, he also sinks it via stock footage as people board life rafts.
- When Godzilla is first attacked by the military there are additional explosions and sound effects.
- When Godzilla attacks the train yard footage of *The Train* (1964) is inserted for extra destruction.
- When Godzilla returns to the sea Dr. Yamane says, “He will be back.” which echoes several times and the film signals that this is the end of “Part One.”
- New evacuation footage of refugees for the pre-Tokyo attack scenes.
- When Godzilla attacks the electrical grid, the military assault is expanded upon via stock footage and sound effects.
- When Godzilla flips the bridge over, there is additional flooding in the form of footage from *Godzilla Raids Again* (1955).
- During the jet attack scene in Tokyo Bay, this version uses newsreel footage to show the planes taking off for attack. It also shows the planes dropping bombs on Godzilla, and accomplishes this partially through trickery in how the scenes from *Godzilla, King of the Monsters!* are colored. Shots of the miniature jets were also excised in favor of real footage of jets flying and crashing.
- After Godzilla departs, the song “Prayer of Peace” begins over footage of real life dead bodies and suffering intercut with flashbacks of Godzilla firing his ray. The song is played again where it naturally occurs in both *Godzilla* and *Godzilla, King of the Monsters!* as Serizawa watches it being sung on TV.
- For the climax a whole naval fleet accompanies the boat to Tokyo Bay to deploy the Oxygen Destroyer.
- In the depths, Ogata and Serizawa witness an octopus battle a shark.
- New sound effects are used as the Oxygen Destroyer detonates. Godzilla surfaces one last time after the Oxygen Destroyer detonates and he is fired upon by the combined navy.

Toho’s representative in Rome approved of Cozzi’s final cut under the agreement that after seven years, the negatives would be given to Toho

along with the rights. The film was a moderate success when released in Italy in 1977 according to Cozzi in interviews, though others claim it was a failure. Coincidentally, Cozzi's new poster for the film was well received though and made the cover of the debut issue of *Fangoria* in 1979. Unlike Ted Turner's well received colorization of *King Kong*, "Cozzilla" has been seen by very few.

Today, Toho has possession of the negatives and has never released this unique version of *Godzilla*,^[168] adding it to their list of lost films alongside *Half Human: The Story of the Abominable Snowman* and *Great Prophecies of Nostradamus*. That isn't likely to change any time soon; Toho apparently considers Cozzi's version abominable and even made Criterion remove references to it in their *Godzilla* audio commentary. The colorized Cozzi *Godzilla* was licensed for VHS release in Italy under a company called Yamato. However, when Yamato's DVD of *Godzilla* flopped plans for Cozzi's version to double-bill with *Godzilla, King of the Monsters* were scrapped. As such no official VHS or DVD release has ever occurred for the film. The only surviving copies of the film was taken from a VHS recording of the film's broadcast on Italian television.

Sidebar: *Tokyo 1960*: The Filipino Godzilla

Aside from “Cozzilla,” there exists another truly lost re-edit of *Godzilla*. This one was created from Toho’s original *Godzilla* (and not *Godzilla, King of the Monsters!*) for special release in the Philippines by C. Santiago Film Organization, a subsidiary of People’s Pictures. Like the Raymond Burr version, Santiago’s version added in three major Filipino stars comprising of Zaldy Zshornack, Eddie del Marr and Tessie Quintana. The new footage was directed by Teodorico Santos and the film was curiously retitled *Tokyo 1960*. It was released on December 27, 1957 in Manila.

Taken from Bryan L. Yeatter’s article “Godzilla in Manila” in *G-Fan* #94

Legendary Giant Beast Wolfman vs. Godzilla (1983)

Intended Release Date: Summer 2016

Director: Shizuo Nakajima **Screenplay by:** Shizuo Nakajima **Music by:** Akira Ifukube (stock tracks) **Cast:** Ema Ishihara (love interest)

8mm, Color, Uncompleted

Story An explorer who finds the statue of a werewolf in an Egyptian tomb soon finds himself turning into a werewolf when he returns to Japan. Eventually he grows to giant size and battles Godzilla.

Commentary Of all the films covered in this book—and though technically an independent fan film—this is one of the more interesting ones. Budgeted at \$100,000, it was made by an actual Toho special effects employee. The film first came to the attention of western fans when curious photos of this strange “lost” film showing the Kingoji Godzilla suit battling a furry whatsit appeared online. Said fans then went wild with speculation. Was the furry kaiju a stand-in for the 1962 Kingoji costume? Was it some obscure kaiju from a TV show posing with Godzilla? Eventually, one fan, Mark Jaramillo, got curious enough to do some serious digging and the fact that western fans even know about this film is predominantly thanks to this super fan. Jaramillo, who saw stills from the film on the internet, printed them out, and then began an investigation of sorts by taking the stills to the owner of a collectibles store named Tetsu Shiota in Anime Jungle in Little Tokyo LA. Amazingly, Shiota managed to connect Jaramillo with the film’s director Shizuo Nakajima, who was elated that an American fan was curious about his film. This lead to Nakajima giving Jaramillo stills of the film and even a clip to take to G-Fest. As this was given to Jaramillo at the last minute, it ended up being the biggest news at G-Fest 19 in 2012.

As it turned out, Nakajima was a production assistant on *Terror of Mechagodzilla* and had begun writing drafts of his Wolfman dream project, initially envisioned as a short film, around that same time. As two of Nakajima’s favorite films were Hammer’s *Curse of the Werewolf* (1961) and *King Kong vs. Godzilla* (1962) he had always wished to make a sort of fusion of the two films. Fortunately for Nakajima, he was popular with the

Toho staff, and they even gave him two puppet Godzilla props. Nakajima's monster costumes for the film were even created by none other than Fuyuki Shinada—the future monster designer/sculptor for *Godzilla*, *Mothra* and *King Ghidorah: Giant Monsters All Out Attack* in 2001.

Though Nakajima has never secured a DVD release as hoped, or finished editing the ten hours of shot footage, some snippets of the film have since materialized on YouTube. Of the human footage showcased, the first snippet shows a man entering what appears to be an Egyptian tomb.^[169] Then, there is footage of scientists studying a Wolfman statue in a lab as Godzilla approaches which implies that they are trying to induce a transformation (perhaps a gigantic one?) from the Wolfman to battle Godzilla. The footage even comes complete with fleeing extras. There's even a fairly ambitious car chase scene where some Yakuza appear to capture the Wolfman in his human form. Said Yakuza ward off the pursuing police vehicles with a bazooka!

As for the giant monster footage, it looks as though it was cut straight from the 1960s. However, the werewolf transformation scene is clearly influenced by 1981's *An American Werewolf in London*. For that matter, it is incredibly well done. It concludes with the Wolfman walking outside, still human sized, to confront the military while holding his love interest in his arms.

Footage of the giant Wolfman battling the military is just like similar scenes in many other Toho films. As the hairy beast wanders through the forest, a bevy of tanks and helicopters approach, and Nakajima even filmed a few shots of a real military jeep and soldiers traveling down the road. This footage is most evocative of *War of the Gargantuas* where the beast is blasted by maser tanks. In another nod to that film, the Wolfman pursues a low flying chopper through the forest.

The film paid tribute to the most though is undoubtedly *King Kong vs. Godzilla* as there are numerous scene recreations from the film. In one, Godzilla is confronted by a tank battalion in the Arctic. The footage is so well done, only eagle-eyed fans can likely tell the difference between the two films. Later, Godzilla approaches some electrical towers and then shies away from them. Godzilla stomps a train with the hero's girlfriend aboard. Even the final battle maneuvers are basically the same as those from *King*

Kong vs. Godzilla, Godzilla getting a tree shoved in his mouth and all. Later, in an original maneuver, the Wolfman lifts Godzilla into the air above his head, and this scene is intercut with a giant golden Wolfman statue against a stormy sky as though it gives the beast strength.

Thrown into the mix of clips is footage of a Mosu-goji battling the Wolfman which may be a proto version of the finished film featuring the Kinggoji-style costume.^[170] While an inverse to this story says the Kinggoji costume was damaged during filming and that the Mosugoji costume was created to finish it, some Japanese books insist the Mosugoji-style footage was shot first, including an appearance by Baragon! The fight maneuvers with the Mosugoji-style costume feature tactics from *Mothra vs. Godzilla* such as the Wolfman dragging Godzilla backwards along the ground.

American fans got to see even more footage of the film when Shizuo Nakajima came to G-Fest 20 in 2013 to a very enthusiastic reception. In 2016, Nakajima implied that the film would receive a DVD/Blu-ray release that summer, but unfortunately it never panned out. Fan esteem for the film remains high, and Godzilla and Wolfman chibi figures have even been produced by fans. Not only that, the film even spawned a fan-made spoof called *Rabbitman vs. Godzilla*!

Sidebar: Lost Fan Film: *Gorgo vs. Godzilla*

Though no one has ever seen it, this fan film—likely done with stop motion—was the product of John Carpenter, future director of films like *Halloween* (1978) and *The Thing* (1982). This was one of many fan films made by the director in 1969 along with *Revenge of the Colossal Beasts* before them in 1962. The only other alleged detail is that Rodan plays into the film as well. This title is mentioned in a June 23, 2016 interview with Justin Beahm along with other films. Carpenter said of the films, “I came up with titles reminiscent of the movies I loved when I was a kid in the 50s. Usually science fiction creatures, monsters, outer space. There wasn’t much to them, and most of them were just a scene.”

Quotations taken from Justin Beahm’s article “On John Carpenter & Career Retrospective Interview.” <http://justinbeahm.com/on-john-carpenter-career-retrospective-interview/>

Stolen Ultraman: *Space Warriors 2000* (1985)

Broadcast Date: 1985

Director: Marc Smith & Sompote Sands **Screenplay by:** Uncredited
Music by: DeWolfe **Cast:** Nicholas Curror, Robert Sessions, Wendy Danvers, Sarah Taunton, Marc Smith (voice of Ultraman)

Anamorphic Widescreen, Color, 91 minutes

Story A father purchases a rare Ultraman doll for his son, Nicholas, which comes alive. The Ultraman takes Nicholas on a spectacular journey battling monsters across the universe courtesy of footage from *Ultraman*, *Ultraseven*, and other Ultra shows. When the sun coming too close to the earth awakens a ragtag army of monsters in Thailand, the Ultra Brothers ally themselves with the monkey god Hanuman to save the earth. After the bad monsters have been vanquished, Nicholas awakens to discover it was only a dream, however, the Ultraman doll sitting at his bedside has mysteriously vanished...

Commentary *Space Warriors 2000* is an Ultraman film “made” around 1985 that went straight to American TV. It was created using footage from the Thai film *6 Ultra Brothers vs. the Monster Army* and the compilation movie, *Ultraman Zoffy: Ultra Warriors vs. the Giant Monster Army* (1984), from Tsuburaya Productions comprised of clips from several series. New footage with Caucasian actors was inserted in wraparound sequences and *Space Warriors 2000* was born. Ostensibly, this hodgepoded mess is the U.S. version of *6 Ultra Brothers vs. the Monster Army*.

The credits to *Space Warriors 2000* clue one in as to what a bizarre ride the film is to be starring “Ultramen I through XI, Mothra,^[171] Godzelda and a whole bunch of Japanese Stuntmen whose names we couldn’t read” but it’s not as amusing as it sounds. After the credits roll the whole thing gets old fast. The new patchwork “story” revolves around an Ultraman doll that magically comes to life when it is given to a young boy. The scenes where it sits up and talks to him manage to be cheap and scary at the same time and the newly-inserted Caucasian footage (Canadian actors pretending to be

American) of the mother, father, and son has all the charm of a bad student film project infused with nauseating fake laughter.

Through the magic of what one can only assume was VCR to VCR editing the boy becomes Ultraman Taro (though he doesn't go by that name^[172]) and journeys to the Land of Light where he meets the Ultra Mother who now sounds vaguely like Dudley Moore in *Milo and Otis*. It's basically the same principal here; taking footage of helpless creatures and dubbing new lines over them. In a further display of incompetence, Yullian, the Ultra Woman from *Ultraman 80*, whose suit clearly has breasts, is dubbed with a man's voice. Classic foes such as Baltan are rechristened with names like "Lobster Man," and all of the monsters are dubbed over with "funny" voices. It's somewhat reminiscent of watching *Mystery Science Theater 3000* do Ultraman except for the jokes aren't funny (the film is so nonsensical that *MST3K* couldn't have even made fun of it).

The film improves (somewhat) with the footage from *6 Ultra Brothers vs. the Monster Army* at around the 50-minute mark. This bit is the main reason many fans even bother watching the film. Most of it revolves around Hanuman, Chaiyo Studio's monkey god hero creation that eventually teams with the Ultras. This footage, too, is quite strange. For instance, the classical music that is played over Hanuman's battle with the six monsters make the proceedings look like some strange form of interpretive dance. Eventually the "Space Warriors" show up and the monster battle turns into a Benny Hill-like affair with scenes in fast motion and a few silly dances. In this intended children's film's most bizarre scene, the scene where Ultraman and Hanuman skin a monster alive is left intact! Later, Gomora (one of the more popular Ultraman monsters) is subject to a gang initiation style beat-down by all seven heroes at once (Hanuman is even holding a sword) before he eventually explodes. Thankfully after that, *Space Warriors 2000* runs out of footage to plunder.

To wrap it all up (frankly the ship of "coherent storytelling" had set sail long ago), the child wakes up from his dream and his parents come in to comfort him. But was it all really a dream? After all, the creepy Ultraman doll is now gone, having seemingly flown out the window to cavort with Snuggles the softener bear, Chucky, and other creepy dolls. The film finally ends by stating "Any resemblance to persons alive or dead in this film is

purely occidental” and even odder “We wish to thank the Kamikaze pilots for clearing the airways during shooting of this picture.” What?!

This film—which this is in only the most rudimentary sense—makes *Plan 9 From Outer Space* look like *Citizen Kane*. Chaiyo Studios had apparently sold the rights to their movie, *Hanuman vs. 7 Ultraman*, as well as *Ultraman Zoffy* (which they did not own) to some fly-by-night American company who took it all and came back with the crime against humanity that is *Space Warriors 2000*. It managed to air on U.S. television once or twice before Tsuburaya Productions discovered it and rightfully pulled it from airwaves then sued Ultraman’s real-life nemesis, Sompote Sands, the head of Chaiyo. All extant copies of the film are VHS tapes from those airings. While it might be a shame (even if only the slightest of shames) that Tsuburaya Productions has begun to deny the existence of *6 Ultra Brothers vs. the Monster Army*, the loss of *Space Warriors 2000* won’t be grieved by anyone. At one point, there was a Facebook campaign petitioning that this film get a DVD release which thankfully never materialized.

Sidebar: Direct to TV Godzilla? *Attack of the Galactic Monsters*

Much like the hack-job that concocted *Space Warriors 2000*, there is a very slight possibility the same thing happened to Godzilla on a local Hawaiian TV station in the 1980s on two occasions. The first alleged film, which in all likelihood is just a fan-made hoax, is *Monster King Godzilla* (not to be confused with that same Japanese title for Toho's 1957 release of *Godzilla, King of the Monsters!*) which infuses the narrative of *ESPY* (1974) with footage from all five 1970s Godzilla films. It is alleged this effort was cobbled together by Filmways TV USA in 1980 exclusively for Hawaiian TV. This poorly-edited mishmash barely makes sense. Much better done is *Attack of the Galactic Monsters*, allegedly from 1983, though it too is likely a recent concoction made to look as though it comes from the grainy VHS era of the 1980s. *Attack of the Galactic Monsters* inserts footage from all five of Godzilla's guest appearances on the TV series *Zone Fighter* (1973) into a condensed version of Toho's *The War in Space* (1977) and is fairly coherent. For those no doubt wondering, the film comes complete with a grainy superimposed title which appears over a scene from *The War in Space*. If this was an actual TV movie though, chances are the producers would have at least hired a narrator to make the proceedings somewhat clearer. Though Godzilla's name is naturally never spoken by the *The War in Space* cast, a cleverly edited scene makes it appear as though Professor Takigawa (Ryo Ikebe) releases Godzilla from a cave with retractable doors on his island base via footage from *Zone Fighter*. This footage is even overdubbed with music from *The War in Space*, though Godzilla's trademark roar can still be heard. The *Zone Fighter* score also matches surprisingly well with Toshiaki Tsushima's jazzy score for *The War in Space* (however, the two scores occasionally overlap frustratingly and *Space Warriors 2000* was similarly atrocious in this respect at times). Via footage from *Zone Fighter*'s 11th episode, which guest starred Gigan, it would appear as though Godzilla is battling Gigan so as to allow the Gohten to escape the island base. As the Gohten leaves earth and the crew gathers in the control room to watch the earth, footage from *Zone Fighter* is well-faded into the scene. The middle portion then skips back and forth between the footage from *The War in Space* on Venus and snippets back on Earth of *Zone Fighter*. *The War in Space* is reshuffled when Venus is destroyed before the climactic spaceship duel (originally on Venus) which now takes place later on another planet (this is done by color tinting the initial Venus footage blue, while the "final battle" on another unspecified planet is un-tinted footage from Venus). Amazingly, either through new computer effects or techniques of the era (if it is indeed legitimate), one of the Garoga pops up on the monitor of the Gohten on the bridge to issue a final ultimatum that all humans will die! Footage of the Garoga Aliens from *Zone Fighter* reacting to the battle are also inserted into *The War in Space* footage for good measure. For the grand finale on Godzilla's end, one of the Garoga transforms into a giant

silver human...or rather Godzilla's ally Zone Fighter. Using footage from an episode wherein the two engaged in a friendly sparing match, Godzilla battles Zone Fighter. As to why this was chosen as the climax, the reason is likely because Zone Fighter actually gives Godzilla a run for his money. Through an overlap/composite shot, it appears as though Godzilla blasts Zone Fighter to death with his ray. This is fairly well intercut with the final battle of *The War in Space*. And when the battle is over, it appears as though Godzilla happily regards the Gohten as it returns to earth. "The End" is then superimposed over a setting sun. As to this film's authenticity, intelligent critics have pointed out that this film has no visible commercial breaks. And even if said breaks are carefully edited out, one can usually see a fadeout before the commercial rolls. Furthermore, the average runtime of a program to fill a one hour time slot in 1983 was 45-48 minutes in length, while this feature runs slightly over 55 minutes. So, until positive proof emerges, *Attack of the Galactic Monsters* is in all likelihood a fake, though fans who used to create their own makeshift G-films via VCR to VCR editing (like this author once did) will find much to appreciate in this faux film.

Direct-to-Video Gamera: *Gamera vs. Giant Evil Beast Garasharp* (1991)

Release Date: 1991

Directed by: Noriaki Yuasa **Screenplay by:** Niisan Takahashi **Monster Design by:** Akira Inoue **Monsters:** Gamera, Garasharp

Story The mysterious cobra monster Garasharp appears in Shinjuku and coils herself high atop the government buildings. Gamera arrives to battle Garasharp, and the snake monster sticks its tongue inside Gamera's mouth to drain his body temperature. Gamera makes a miraculous recovery and battles Garasharp again in the suburbs of Tokyo. Garasharp emits a poison gas which causes the area to burst into flames. Next, the kaiju snake emits a sonic rattle. When the military causes Garasharp to swallow some explosives, Gamera detonates them with his flame breath and Garasharp is blown in half. From inside the monster crawls two baby Garasharps that Gamera saves from the military and flies them to a deserted island far away. So they can do no harm, Gamera breaks off their fangs and horns, and then flies away as the babies look on with admiration.

Commentary Before the production of *Gamera: Guardian of the Universe* in 1995, Daiei had several different ideas as how to relaunch Gamera in the 1990s. One of these ideas was to do an hour-long direct-to-video feature helmed by none other than the original director Noriaki Yuasa, with a script written by Niisan Takahashi and a monster designed by Akira Inoue. Together, the trio came up with what would have been an excellent tribute/continuation of the Showa Gamera series.

A proto-version of this film, *Gamera vs. Garasharp*, was actually produced by Daiei Home Video in 1991 as a short special feature for "Remembering the Gamera Series" on a Japanese laserdisc box set called Gamera Perfect Preservation Project.^[173] On the featurette, Yuasa states that, "My last grand finale of a storyline for Gamera is still in my head." Whether this was the grand finale he pictured or not, *Gamera vs. Garasharp* is a fun little "what if?" film. The short three minute version of

Gamera vs. Garasharp comprised of drawings, narration, stock music from *Gamera vs. Guiron*, and small models to bring the monsters to life in live action.

The piece, entitled “The Gamera That Never Was: *Gamera vs. Garasharp*,” begins with the following narration: “This is a Gamera sequel that never made it to production, a ‘Gamera that never was’ rewritten^[174] as a modern version with highlights shown in illustrations and miniature figurines, structured into simulated footage.”

The piece begins with drawings illustrating Garasharp coiled around the government buildings in Shinjuku constructed in December of 1990 (which are also notoriously destroyed in 1991’s *Godzilla vs. King Ghidorah*). Garasharp soon sticks her tongue down Gamera’s throat and drains him of his energy, turning him white in a debilitating move perhaps a little too similar to the one in *Gamera vs. Jiger* (1970). From here we are treated to shots of the miniature figurines of Gamera and Garasharp. The Gamera and Garasharp models are capable of a limited range of movement, with Garasharp able to open its mouth, emit a poisonous vapor, and spin its tail stinger. The film’s climax and epilogue are presented in the form of drawings. The idea that Gamera is truly the friend to all children—including monsters—is fully explored as the final scene Gamera has saving his dead enemy’s offspring from the military and flies them to safety. The short film ends by stating, “This story is one of many concepts proposed for the sequel. If the sequel is produced someday, the battle with Garasharp may not necessarily make the silver screen. Director Yuasa, Niisan Takahashi, and Akira Inoue came up with this concept...Mystical No Good Monster... more than a sufficient springboard for a sequel.” The monster, called Marukobukarappa, is shown briefly and looks like a blowfish with legs and is thoroughly uninteresting.^[175] In all likelihood, this short LD Box film was a practice run at the aforementioned potential one hour Gamera direct-to-video film.

There is also another version of *Gamera vs. Garasharp*, released as part of the Daikaiju Gamera Data Disc, which brings the story to life with extravagant artwork and sound effects. In this version, Garasharp^[176] is a monster revived by electricity that goes on a rampage through Shinjuku. Like Gamera, Garasharp absorbs heat, and furthermore attacks from the

military only make the beast stronger and larger. This “story book” version also features two teenaged characters, Masaru and Judy, continuing the traditional Japanese/Caucasian child team up. Also as part of the Gamera tradition, the turtle takes a severe beating when Garasharp jabs her stinger tail through him, and then sticks her tongue down Gamera’s throat to absorb all of his energy as in the video version. After Gamera revives, Garasharp is defeated when takes the monster into the air and spins him round and round until the beast tears in two for the final kill. No mention is made in this version of baby Garasharps.

Since the story’s debut in 1991, its unrealized monster star Garasharp has grown in fan esteem to the extent that toy maker Yutari even made a figurine of Garasharp. And indeed, with the monster’s imposing stature and its tail topped with a stinger/sonic rattle, Garasharp had potential to be one of the greatest Gamera foes ever. Though overall fans should be thankful Daiei took a more elaborate route with the Gamera franchise than a one-hour direct-to-video feature, it is still a shame Noriaki Yuassa never got to direct one more film with the world’s most famous giant turtle.

***Gamera 4: Truth* (2003)**

Release Date: March 12, 2003

Director: Shinpei Hayashiya **Screenplay by:** Shinpei Hayashiya **SPFX**

Director: Shinpei Hayashiya **Cast:** Yukijiro Hotaro (Inspector Osako)

Unknown (Dr. Nagamine) Shinpei Hayashiya (Saito)

Widescreen, Color, 45 minutes

Story As thousands of Gyaos descend upon Kyoto, Gamera takes to the skies to fend them off. Using a new spinning mana attack he is able to kill most of the Gyaos but Gamera dies in the process. Surviving the attack is a new Albino Gyaos mutation which overcomes Gamera and sends him plummeting to the ground. Nagamine and Osako are once again recruited to study the new mutation, and the Gyaos seem to have a particular knack for tracking down Osako. As the defense forces prove ineffective at combating the Gyaos, Gamera resurrects and comes to the rescue, killing the Albino Gyaos and his followers. Gamera then begins destroying Tokyo to everyone's shock. However, when the smoke clears, it is revealed Gamera was actually destroying a nest of Gyaos eggs hidden beneath the city.

Commentary Though there are plenty of fan made dai kaiju films out there, *Gamera 4: Truth* deserves special mention because Daiei/Kadokawa was actually so impressed with it they hosted official screenings of the film in their theaters.^[177] Adding to the film's legendary appeal is the fact that it has never been seen since its theatrical screenings outside of one additional private screening at G-Fest XXI in 2014. Furthermore, clips of it have failed to surface on YouTube unlike *Legendary Beast Wolfman vs. Godzilla*.

But what of this enigmatic film's merits? Naturally, anyone hoping for quality on par with the Daiei films will be disappointed, and the CGI is of a simplistic cartoon nature. However, the ideas and choreography conveyed therein are fantastic. This is displayed in the very first scene, picking up where *Gamera 3: Revenge of Irys* left off, where Gamera battles the Gyaos swarm in mid-air. Steven Scrivello of Kaijusuarus, one of the few western fans to see the film at the private G-Fest screening described it thusly, "Initially overwhelmed and outnumbered, Gamera quickly displays the

cunning so perfected in Kaneko's trilogy, and strategizes against the swarm. Pulling in its legs and arms and floating on its back, Gamera begins to rapidly spin, catching winds and creating an enormous tornado which quickly envelopes the Gyaos flock, trapping them."^[178] Gamera then opens his stomach a la *Gamera 2: Advent of Legion* and uses mana in a spinning attack to destroy most of the remaining Gyaos. Another fantastic maneuver is utilized during the climax, where Gamera sprouts new plasma sabers from his arms and uses them to great effect. The film ends with Gamera seemingly turning on humanity as he destroys Tokyo. It is only at the very end that it is revealed Gamera was in fact destroying a Gyaos nest underneath the city.

Another reason the film elevates itself above typical fan films is that it actually features a prominent reoccurring cast member from the series, Yukijiro Hotaro, returning to portray Inspector Osako. This film plays upon Osako's bad luck encountering monsters, a running joke in the series that began in *Gamera 2: Advent of Legion* to a degree. Here the Gyaos zero in on him, and Albino Gyaos even tracks him to his hotel in Osaka at one point and appears to eat him (though during an epilogue, Osako is revealed to be alive and well in Okinawa). Mayumi Nagamine reappears but is naturally recast, and director Hayashiya himself portrays Saito, the bespectacled government bureaucrat portrayed by Hirotaro Honda in *Gamera: Guardian of the Universe* and *Gamera 3: Revenge of Irys*.

The suitmation naturally doesn't blend in with the CGI at all, Hayashiya is still to be commended for utilizing it, along with some hand-operated puppets as well. The Gamera suit utilized is a spectacular recreation of the *Gamera 3* suit with only a few differences. As to Gamera's character in this film, there are conflicting reports with some viewers claiming that the original dies and then revives while most sources say mana revives a skeleton from the Gamera graveyard seen in *Gamera 3*.

The Albino Gyaos makes for a good villain and gets some interesting moments, one of which sees him catch an ejecting Air Force pilot in his mouth. While it is unknown if an Albino Gyaos costume was created, an upper torso puppet complete with wings was utilized in addition to CGI to bring the monster to life.

After this film's release earned Shinpei Hayashiya a great deal of attention, he went on to make several more ambitious independent kaiju eigacomprising of *Deep Sea Monster Reigo vs. the Battleship Yamato* (2008) and *Raiga, Monster of the Deep Sea* (2009).

Appendix I: Short Treatments for Unmade Films

The Ghostly Whale That Came from the Sea to Attack Tokyo (1952) This was a 1952 pitch by Eiji Tsuburaya about a whale that walked upright to attack Tokyo. Was supposedly inspired by a re-release of *King Kong* around the same time.

Untitled Eiji Tsuburaya Octopus Film (1953) In 1953, Eiji Tsuburaya pitched this logline to Toho: A giant octopus sinks Japanese whaling ships in the Indian Ocean. It was forgotten as “Project G” was pitched by Tomoyuki Tanaka.

King Kong vs. Frankenstein (1958) In his later years Willis O’Brien cooked up this fascinating concept to pit his most famous creation, King Kong, against a giant version of the Frankenstein Monster. The story involved Frankenstein’s grandson stitching together dead animals in Africa to create a monster he names Ginko. Carl Denham is also in Africa and has discovered a new Kong. Denham then gets the bright idea to pitch a boxing match between Kong and Ginko and chaos ensues. This idea was proposed in 1958.

King Kong vs. Prometheus (1959) In 1959, after O’Brien’s initial pitch George Worthing Yates rewrote *King Kong vs. Frankenstein* and replaced Ginko with Prometheus. In this version the doctor who creates Prometheus isn’t revealed to be a descendant of Frankenstein until later in the script in a surprise reveal. He also has the ability to remote control the monster—or so he thinks. The intelligent creature actually pretends to follow the doctor’s commands and then kills him once they reach San Francisco for the boxing match. King Kong then plays the hero in defeating the monster. This is the version American producer John Beck secured and brought to Toho in the early 1960s and eventually turned into *King Kong vs. Godzilla* (1962). What’s more, Yates was who wrote the script for the American version of *King Kong vs. Godzilla* that Beck brought to Universal.

Frankenstein vs. the Human Vapor (1963) According to *Toho Tokusatsu Unpublished Works*, when John Beck brought them the *King Kong vs. Prometheus* project, Toho got the idea to have Frankenstein battle the Human Vapor and Godzilla battle Kong. In a sequel to 1960’s *The Human Vapor*, Shinichi Sekizawa concocted a story wherein Mizuno the Vapor Man attempts to revive his dead lover Fujichiya with the help of a mad

scientist, Dr. Gildor. The doctor is in the possession of the body of the original Frankenstein Monster, which he exhumed from the cemetery of Baron Frankenstein's family. Dr. Gildor revives the monster in his Hong Kong lab, and upon hearing of this, Mizuno asks the doctor to come to Japan. Dr. Gildor dies in a plane crash on the way there, so Mizuno decides to go to Gildor's lab where he enlists the monster to help him revive Fujichiya. This was as far as the draft submitted by Sekizawa on February 20, 1963 ever got and remains unfinished.

Nikkatsu's 1966 Giant Monster Movie In 1966, Nikkatsu set about pre-production on a giant monster movie consisting of story pitches by Hideo Kodama. His first pitch was *Monster Gigant* (a giant alien spider of sorts), then *Giant Squid Akitusu* (about a giant squid fighting the Nazis in WWII), *Monster Momonra* (a giant flying squirrel), and finally *Reigon: Devil of the Seabed*. Of the four, *Reigon: Devil of the Seabed* went furthest in development, with a story treatment by Shunichi Yukimuro and Ryuzo Nakanishi written wherein a giant stingray would surface from the sea to battle a giant iguana. Eventually, Nakanishi went along to write *Gappa, the Triphibeian Monster* which Nikkatsu released in 1967.

Ultraman: Operation Giant (1967) During Toho's 35th Anniversary celebration in 1967, the centerpiece of which was *King Kong Escapes*, Tsuburaya Productions planned to film an all-new Ultraman movie to play as the aforementioned film's support feature. However, due to time constraints, this changed to a compilation movie made up from footage from the *Ultraman* series instead.

Godzilla vs. Hedorah II (1971) For many years there has been a long standing rumor that Yoshimitsu Banno always wished to do a sequel to *Godzilla vs. Hedorah* wherein the pollution monster reemerges in Africa. However, in a September 2014 interview for *Sci-fi Japan TV*, Banno says he never wrote such a story. "I remember I wrote and provided some scripts for the next Godzilla film, but they weren't *Hedorah 2*. Though they were rejected because they'd cost too much," he said and unfortunately never elaborates on what these stories entailed. One of these could be another rumored Banno project wherein Godzilla battles a starfish monster spawned by pollution called *Godzilla vs. Hitodah* in fan circles, though in fact the script was never officially titled. Instead, Banno's idea for a *Hedorah 2*,

revealed during the *Sci-fi Japan TV* interview, would exclude Godzilla and have Hedorah return to destroy all of the rainforests. Hedorah would be opposed by a “big eyed” green algae monster named Midora.

***Great Prophecies of Nostradamus II: Fear of the Great Devil* (1975)** This sequel to *The Great Prophecies of Nostradamus*, the most successful film of 1974, was initially set for release in 1975. Meant to comprise of the same production crew as the first film, it was likely cancelled due to trouble caused by the “No Nukes” group in regard to the first film. The unfinished story treatment tells of reporter Tsutomu Goto (named after the real writer of the book and the screenplay that *Great Prophecies of Nostradamus* was based upon) investigating an experiment in East Asia using spirit mediums in an attempt to contact the long dead Nostradamus about his predictions concerning the end of the world. Instead, an ominous U.F.O. appears over Tokyo, and from there the story treatment is unknown. Also attached to this project was writer Masato Ide, author of screenplays for Akira Kurosawa films such as *Red Beard* (1965). Fourteen pages were written for this treatment in all.

***Kongorilla* (1976)** This somewhat obnoxiously titled film meant to capitalize on Dino De Laurentiis’s looming 1976 *King Kong* remake was a planned co-production between Toei in Japan and Amicus Productions of England (predominately a horror studio who began to dabble in fantasy pictures like 1974’s *The Land That Time Forgot* and 1976’s *At the Earth’s Core*). This is a strange coincidence, as Amicus was the main competitor of Hammer Films, at the time themselves in bed with Toei’s main competitor Toho for their own unproduced monster opus, *Nessie*. Supposedly a lawsuit from De Laurentiis made the two studios drop the production, though this is unlikely due to the fact that many King Kong rip-offs were produced in the late 1970s, among them Korean made *A*P*E* (1976), and even *Queen Kong* (1976; though this film did have an injunction placed against it). The more likely reason for the production’s end was the end of Amicus themselves in 1977.

***Space Monster Devil Manta* (1976)** Another Toei monster film, possibly tied up in the *Legend of Dinosaurs and Monster Birds* pre-production period, was called *Space Monster Devil Manta*. A story treatment, wherein a gigantic manta ray from the “void of outer space” descends upon earth and causes chaos, was written sometime in early 1976 by Shotaro Ishimori

followed by a screenplay by Susumu Takaku and Hajime Sato. Sato, director of *Terror Beneath the Sea* (1966) and *Goke, Body Snatcher from Hell* (1968) was also slated to direct, with special effects by Nobuo Yajima, a veteran of *Johnny Soko*, *Kamen Rider* and *Terror Beneath the Sea* (1966) to name a few. Before production could begin, Toei hoped to get some money from foreign investors, and ideally make it a co-production as they had done earlier with the aborted *Kongorilla*. Presumably *Devil Manta* was an intent to marry kaiju eiga with disaster films, but had it been produced it likely would've born a few similarities to Toho's *Dogora, the Space Monster* (1964) and been a flop. August Ragone postulates *Devil Manta* was only scrapped after *Star Wars* hit screens in 1977, which itself was released after *Legend of Dinosaurs and Monster Birds*. Therefore Toei removed the space monster and went on to film their own space adventure, *Message from Space* (1978). If this was the case; that means Toei likely developed *Devil Manta* alongside *Legend of Dinosaurs and Monster Birds*, which they no doubt assumed would be a hit. So, *Legend of Dinosaurs and Monster Birds*' eventual failure alongside with the popularity of *Star Wars* likely killed *Devil Manta*.

***Ultraman: The Jupiter Effect* (1978-1980)** Written by Jeff Segal for Tsuburaya Productions, this first attempt at an American version of Ultraman concerned the planets aligning. As this happens, an evil villain named Drax sends a monster army to attack earth. Meanwhile, an astronaut is chosen to be the host of a brand new Ultraman, and confronts the monsters. However, the original Ultramen come to his aid during the climax.

***Mortal* (1979)** Yet another late 1970s Toei monster movie involved a simian-type creature of some sort that awakens during the eruption of Mt. Fuji and then attacks Tokyo in a search for food. This 1979/1980 aborted co-production with American company Punch Productions was said to be more of a horror film like *Legend of Dinosaurs and Monsters Birds*. And though this is highly unlikely, perhaps due to the story opening with Mt. Fuji's eruption, it was meant as a sequel to said film?

***A Space Godzilla* (1979)** Published as a story in *Starlog Magazine* written by Nobuhiko Obayashi, hot shot director of *House* (1977)—this story was in fact based upon a real film Obayashi pitched to Toho which was rejected. The story was co-written with Mitsutoshi Ishigami and Sakio Hirata, two

actors from Obayashi's *House*. In the fully illustrated story, which is presented as though it is an actual film—credits and all—Godzilla washes ashore dying of diabetes, and a brain scan reveals Godzilla is a female alien named Rozan from the Planet Godzilla and is also pregnant. The government turns Rozan's body into a spaceship and sends her and her baby into space where they reach the Godzilla home planet to discover it under attack by a race of Sumerian aliens. From there, the story stops being any sort of kaiju eiga and turns into a 1960s Italian sword-and-sandal movie, except with Godzillas instead of people. The leader of the aliens is a creature called General Gamoni, whom is eventually defeated by the father and son Godzillas. Had this insane, most non-Godzillaiian of Godzilla concepts been realized, Obayashi hoped to utilize stop motion animation. The story was published in *Starlog*'s February and April issues in 1979 and the first part even features a photo of a Godzilla puppet which may have been intended for filming.

The Godzilla Show Movie (1980) Announced in 1980 by Toho, this compilation film would have been a collection of clips from the first 15 Godzilla films as a way of reviving interest in Godzilla in hopes of a new film being produced in the early 1980s. "Godzilla Super Monster", anyone?

Star Godzilla (1980) This film was announced for production in the May 07, 1980, issue of *Variety* via a small ad. The crude poster featured Godzilla, the Dino De Laurentiis King Kong, and what looked to be Anguirus in a flaming city surrounded by flying saucers. The cryptic tagline read, "Where the old world and the new world meet." The film was to be produced by Hong Kong's First Distributors, producers of Kung Fu films like *Master of the Flying Guillotine* (1976). As many fans know, the film was quickly shut down via a lawsuit from Toho. Oddly, Stuart Galbraith lists *Star Godzilla* as though it is a real film in an Appendix in his *Japanese Science Fiction, Fantasy and Horror Films* (page 400). He lists Joy Hsu as Producer, Futien Hsu as Director, Chris Lee as the Screenwriter, and even lists a cast comprising of Joey Fang, Chang Ching and Charles Woo stating it was released in May of 1980. For what it's worth, an unknown fan went to the trouble to construct a fake "International Trailer" for *Star Godzilla* which appeared on YouTube in recent years. In it the maker ingeniously opens with the official logo of First Distributors and then segues into some rarely seen footage of Haruo Nakajima's last jaunt in a Godzilla suit (which

takes place in a playground of all places) in 1983 for a photo shoot for *Uchusen*. Though incredibly cheesy (the suit was a 1979-built attraction suit for publicity purposes only), fans who didn't know any better could mistake this for new Godzilla footage. Interspersed with this is more "new" footage of Godzilla via Toho's 1973 TV series *Zone Fighter* (not seen in America), plus stock footage from *Submersion of Japan* (1973), *A*P*E* (1976), *Thunder of Gigantic Serpent* (1984/88), *Infra-Man* (1975) *Zarkorr: The Invader* (1996) and of all things, *One Crazy Summer* (1986).

Untitled 1988 Godzilla Animated Movie According to remarks made by Henry G. Saperstein, the UPA bigwig had been pining to bring Godzilla to life in an American production since the early 1980s. As these productions failed to materialize in 1987 via *Variety* surfaced a sort of strange compromise: an animated Godzilla feature film. Saperstein told the trade that he was producing an animated feature rather than a live action one because the latter would cost upwards of \$25,000,000. Therefore, this animated feature, tentatively scheduled for 1988, was the cheaper alternative to bring Godzilla to the big screen in America. Saperstein planned to do all of the pre-production work in America, and then take the picture to Japan for the animation where he would utilize several of his old animators from UPA, which had created Mr. Magoo along with several Oscar-winning cartoons in the 1950s. In the same *Variety* piece, Toho President Isao Matsuoka makes mention of their own upcoming live action Godzilla film, *Godzilla vs. Biollante*. Obviously, Saperstein's animated feature never materialized for whatever reason.

***The Return of King Ghidorah* (1992)** The first sequel pitch for the film to follow 1991's *Godzilla vs. King Ghidorah* would have revealed that the Futurians made the Dorats from a space creature, the real King Ghidorah whom Godzilla would face when the original comes to earth. When David Milner asked Koichi Kawakita why this film wasn't produced Kawakita said, "Toho conducted a survey which showed that Mothra was women's favorite monster. The studio couldn't ignore that. Besides, it would have been too easy to bring Ghidorah back."

***Gamera vs. the Phoenix* (1993)** Planned for release in the 1990s and scripted by original series scribe Nissan Takahashi, *Gamera vs. Phoenix* involved a shaman disgusted with the state of the environment who revives the mythical Phoenix in Nazca Peru near the Nazca Lines. The mythical

monster, based off the Chinese legend (despite hailing from Peru), makes way for Japan where the ozone layer is weak and battles Gamera. Little is known of the other story details here in the west aside from the fact that the Phoenix nests in Tokyo Tower—not coincidentally in the same way that Gyaos does in 1995's produced *Gamera: Guardian of the Universe*. Gamera then battles the Phoenix with an iceberg on his back as a way of shielding himself from the Phoenix's magical fire which can harm him (which is bizarre considering Takahashi's older scripts had established that Gamera is weak against the cold and draws strength from fire). Also, as in *Gamera: Guardian of the Universe*, the Phoenix is partially revived due to the weakness of the ozone layer. The only other known detail is that a young boy is present as one of the main characters. The strangest detail of the aborted film was that Takahashi desired for Ishiro Honda to direct rather than Noriaki Yuasa. When Daiei passed over *Gamera vs. Phoenix*, which may have only been estimated at one hour long, Takahashi released it as a novel, though reportedly the novel and the screenplay are not exactly the same. Coincidentally or not, the enemy monster Irys from 1999's *Gamera 3: Revenge of Irys* is a version of the mythical Chinese Phoenix.

***Godzilla vs. Berserker* (1993)** This precursor to *Godzilla vs. Mechagodzilla II* had a virus from space crashing on earth via meteorite and absorbing various metals into its body. Recognizing Godzilla as the dominate lifeform on the planet, it models its mechanical body after the King of the Monsters. To combat both monsters, the company Teiyo (introduced in *Godzilla vs. King Ghidorah*), now run by Yasuaki Shindo's son, builds a new Super X III. This fourteen-page treatment was submitted by anime designer Yutaka Izubuchi. An alternate description says that Mechagodzilla was built by mankind until it was infected by a computer virus that made it go rogue. Godzilla then was to save mankind from the very robot they created to destroy him. Whatever the case, the concept art for Berserker shows both the typical bipedal Mechagodzilla and other versions which are more or less a towering mass of wires and machinery that could be described as a "Mecha-Biollante" of sorts.

***Yamato Takeru II* (1994-97)** In the 1990s when Toho was finding increased success with the Godzilla series as their annual New Years' blockbuster they desired to make a summer blockbuster and so turned to the legend of Yamato Takeru for inspiration. The chances of the series being a hit seemed

high due to *The Birth of Japan* (aka *The Three Treasures*) with Toshiro Mifune (and nearly every other Toho star at the time) being a massive hit back in 1959. Toho decided for the new interpretation of the tale that an emphasis on the kaiju would be a good sell (the original film only had one monster in it, an eight-headed dragon, and only briefly). Initially, Toho's 1994 *Yamato Takeru* film was planned as the first in a trilogy. However, it failed to live up to expectations at the box office and cost a great deal to make. As such, the sequel was approached only tentatively, though writer Wataru Mimura was allowed to begin writing a second film. This script reportedly featured both monsters familiar and new—including Orochi the eight headed dragon and Bagan, previously axed from *Godzilla Resurrected* (1980-1984) and *Mothra vs. Bagan* (1990). Apparently, Toho was still considering *Yamato Takeru II* as late as December of 1994, as Wataru Mimura told David Milner that he was writing the film at that time. In the same interview he confirmed that Oto Tachibana and Yamato Takeru would both return for the sequel which would feature only new monsters, which runs contradictory to reports that Orochi would return. When the project was initially delayed, a summer 1997 release was planned before finally being scrapped entirely. In *Fangoria* #195 in an article written by Norman England, Takao Okawara implied he had something to do with the cancellation when he states, "...after reading the second script, I told [Shogo] Tomiyama it was just no good. It never got made, and it seems that was that." Yet, in a *G-Fan* interview a full 15 years later Mimura remained optimistic on sequels commenting, "I am still hoping to complete the story of the trilogy in my lifetime."

***Little Godzilla's Underground Adventure* (1994)** After the release of *Godzilla vs. Space Godzilla* in 1994 sprang a rumor of a TV spin-off for the film's new baby Godzilla to be called *Little Godzilla's Underground Adventure*—the brainchild of Koichi Kawakita who loved the chubby tyke. The idea—many fans presumed—was that the TV special would explain what happened to Little Godzilla when he is imprisoned beneath Space Godzilla's crystals (although Little Godzilla isn't imprisoned underground, just caught in a clutch of crystals). This rumor is mentioned in David Kalat's *A Critical History and Filmography of Toho's Godzilla Series*. On page 230, Kalat writes, "With Little Godzilla's cuteness more to his liking, Kawakita tried to get [Shogo] Tomiyama's support for a separate project

called *Little Godzilla's Underground Adventure*, a television special for children.” Kalat cites as his source a 1994 interview with *Space Godzilla's* director Kensho Yamashita conducted by David Milner for *Cult Movies* #14. However, this same interview appears on Milner's website (www.kaijuconversations.com/yamash.htm) and does not mention anything about the project. Furthermore, in a December 1995 interview with Takao Okawara, David Milner asked Okawara, “I've heard a rumor that there was some consideration given to producing a movie called *Little Godzilla's Underground Adventure*. Is this true?” To which Okawara simply responds, “No.” Due to Milner's asking about the project in the first place though, one has to wonder if indeed maybe this really was one of Kawakita's ideas in the first place?

Bio-Godzilla (1999) It has been erroneously reported that when Toho made *Godzilla vs. Destroyah*, they were not going to make another Godzilla movie until 2004 for the 50th anniversary. While *Destroyah* was in production in 1995, the reports were that Toho was going to stop making Godzilla movies until 1999 when they would start a new series starring Godzilla Junior. Tomoyuki Tanaka began getting ready for it by grooming a script so it would be ready to go when 1999 rolled around. Enter *Bio-Godzilla*. The details that were coming out of Japan as late as 1997/98-ish were that the story revolved around G-Force creating its own bio-monster it could control to defend themselves from monster attacks. They created this new monster from the remains of Battra, Destroyah, and the Heisei Godzilla. At the same time, the ghost of the 1954 Godzilla begins to manifest in Japan and attack its cities. When Bio-Godzilla goes berserk and proves untamable by G-Force, he begins his own rampage across Japan. The '54 Godzilla ghost and Godzilla Junior team up to destroy Bio-Godzilla. Presumably, Miki Saegusa would also have been involved somehow (or perhaps Meru Osawa, since she was the one who detected Junior's revival). The validity of this concept was more or less shattered when a fan on Toho Kingdom started claiming that *Bio-Godzilla* would also feature the Cybersaur of the Dark Horse Comics Godzilla series running at the time. Everyone rightly called B.S. but also wrongly dismissed *Bio-Godzilla* entirely; Cybersaur was never involved at all. After the release of *Destroyah*, there would be little tidbits about *Bio-Godzilla* come out here and there. The story was Tanaka's pet project and just like with *The Return*

of *Godzilla* (though this time, it would be of his own volition), he wanted to develop it to be as good as it could be. In 1997, Tomoyuki Tanaka died and in 1998, the disastrous Tri-Star *Godzilla* came out. That double-whammy of horrible more or less was the death knell for *Bio-Godzilla*, which remains mostly a mystery to this day.

***Godzilla vs. Gamera* (2002)** In 2002 when Kadokawa bought Daiei they reportedly approached Toho about joining forces for *Godzilla vs. Gamera* which Toho declined. No known story details are known, and presumably none were ever made.

***Gamera 3-D* (2010)** Apparently in 2010, after *Godzilla 3-D to the Max* transitioned into a big budget American reboot, executive producer Yoshimitsu Banno wasn't ready to give up on his 3-D IMAX monster movie. As such, he turned to the next best thing: *Gamera 3-D*. As wild as it sounds, *Godzilla 3-D to the Max*, Deathla and all, became *Gamera 3-D*. In this new film, Deathla, renamed Gaira, again comes to earth and wrecks environmental havoc. Two children, one of whom has a father terminally ill due to pollution, figure into the story as well. Not only that, but Gamera was even to be given a sidekick, Son Gokuu, when he is unable to defeat Gaira in its final form, dubbed Namagon. The duo defeat the monster, who reveals itself as a benevolent alien testing the earth who then restores the environment to its former beauty before departing the planet. As for Son Gokuu, it is assumed this monster would bear resemblance to its namesake, a monkey monster from the Chinese fairy tale *Journey to the West*. As to why this project disappeared, no one knows.

Appendix II: Alternate Versions of Existing Films

***Godzilla Raids Again* (1955)** This early version of *Godzilla Raids Again* submitted on December 20, 1955 is the same as the original, except Anguirus can breathe fire. Also, his two-piece, flappy carapace was part of his intended description, not a flaw in the suit.

***Rodan* (1956)** In Ken Kuronuma's story treatment (published in *Boys Magazine* as "The Birth of Rodan") Rodan is defeated with freeze bombs which immobilize him at the bottom of the sea.

***The Mysterians* (1957)** In the initial draft by Jojiro Okami, there were no monsters of any kind. Tomoyuki Tanaka insisted one be included, which at first was to be a sort of proto-Baragon underground reptile monster. Ishiro Honda wanted to show the superiority of the Mysterians and so it became a giant, burrowing, robot monster Mogera instead.

***Varan* (1958)** As many fans know, 1958's *Giant Monster Varan* initially started out as a TV movie for AB-PT (a division of ABC) for airing in America due to the high ratings of *Godzilla, King of the Monsters!* on U.S. TV. Interestingly, the book *Toho Special Effects: All Kaiju Illustrated Encyclopedia* actually lists the project as being a "four episode miniseries" rather than a TV movie. Whatever the case, Toho had already begun filming in the Academy Aspect Ratio in black and white by the time AB-TV backed out. To beef up the production into a theatrical feature, new sequences were scripted, notably the plot involving the rare butterflies seen in the finished film. Also added in were Varan's battles at sea, among other scenes. Even Akira Ifukube rescored the film with a larger orchestra to greater dramatic effect. In 1996, the version Ifukube recorded for the TV version was even released to CD by Futureland as a bonus on their *Varan* release. Ishiro Honda told *Cult Movie's* David Milner, "After we had shot five or six scenes in the standard 35mm format required for television, Toho decided to show the movie in theaters as well as on television. We at first planned to simply re-shoot the scenes in the wider cinemascope format used in theaters, but we were in a rush. So, we just cropped the existing film to fit the cinemascope format." A version of Toho's TV version of the film can be found on the now out of print Media Blasters DVD of *Varan the Unbelievable*.

***Battle in Outer Space* (1958)** The original draft for this film included a scene where, on the moon, the Earth Defense Force battles Natal tanks that resemble pillbugs. Early designs for the Natals were also insectoid, as they had six tentacle-like arms and only one eye. Though the characters of Dr. Adachi, Dr. Immerman and Etsuko (the same names of characters that appear prominently in *The Mysterians*) exist in the finished *Battle in Outer Space* film, it is believed in the first draft they were to be the exact same characters as those from *The Mysterians* carried over. Apparently, the final script just kept the names and they are not meant to be the same characters.

***Mothra* (1961)** Ironically, Shinichi Sekizawa's first draft for *Mothra* was entitled *The Giant Monster Thing* and years later, 1964's *Mothra vs. Godzilla* would be retitled *Godzilla vs. the Thing* in the U.S. Based on the novel *The Luminous Fairies and Mothra*, there were four (some say five) Shobijin originally. This later evolved to three fairies in total called the Pichi. In this version, Mothra spins her cocoon around the Diet Building. In the concept art, Mothra appears much more menacing-looking and lacks the beauty of her final incarnation. Likewise, the Pichi fairies were about twice the size (60 cm) of the Shobijin. When Yumi and Emi Ito, the Peanuts, became attached via Columbia Pictures, the fairies were cut to just two and the traditional *Mothra* was born—basically. The film actually had an elaborate alternate ending wherein the adult Mothra chases Nelson as he escapes by airplane. She forces Nelson to land in the Japanese Alps and then intimidates him over the side of a cliff. The scene was actually filmed with the principal actors right down to a dummy of Nelson being tossed off the cliff. A rescue mission for the dummy was later mounted by police when hikers mistook it for a real person. However, Columbia Pictures allocated extra funding for a more ambitious finale wherein Mothra wrecks New Kirk City.

***Mothra vs. Godzilla* (1964)** In the first draft, Godzilla's lifeless body washes ashore in Japan after a typhoon, comatose since the end of *King Kong vs. Godzilla*. Happy Enterprises exploits the situation and charges admission to see him. When Godzilla awakens, he eventually attacks Rolisica (where he is confronted by Frontier Missiles) and battles the adult Mothra for the climax. Other differences included the characters, which were originally two scientists rather than a reporter and his photographer and the character of Torahata didn't exist at all. Also, Godzilla was to

destroy Hijemi Castle in Western Japan. This first draft was completed by Shinichi Sekizawa on December 31, 1963.

Dogora, the Space Monster (1964) Elaborate storyboards (not to be confused with equally elaborate but misleading publicity stills) for *Dogora, the Space Monster* show that it was initially a much more epic production. Right off the bat, a group of space monsters is showed being born in the Van Allen radiation belt. They immediately do battle with rocket-ships called P-Boats (one of which is swallowed by the shapeshifting monster). Other storyboards show the space station model first used in *The Mysterians* being in a state of repair as it is attacked and destroyed by the monster. Radar guided ground-to-air missiles are launched at the space monsters to no avail. Next, the monsters attack jewelry stores in New York along Broadway. Dogora then goes on a global tour of destruction, lifting a huge cruise ship out of the water. Then, San Francisco's Golden Gate Bridge is uprooted by the monster. Coal mines in Russia fall under attack, and a freighter is sunk in the Pacific. Dogora attacks the heart of Tokyo, lifts Tokyo Tower high into the air, attacks a bullet train, and even causes an atomic power plant to explode killing thousands. Using a carbon rod as bait, one of the space monsters is caught in a container and airlifted by helicopter for study. Powerful beta ray generator weapons are built and defeat the monsters, who in the process convert into a new substance. This new substance is used as a new source of energy as the world begins to rebuild itself.

Ghidorah, the Three Headed Monster (1964) Not much is known of early versions of this script, but it would seem the studio had ideas of King Ghidorah attacking New York, as pre-production art of the beast flying over Manhattan is rumored to exist. Also, the twin Mothras from the previous film were set to return in the form of a larva and an adult. The wireworks of an adult Mothra, Rodan, and King Ghidorah all on one stage likely would have been staggering, and so the adult Mothra was cut.

War of the Gargantuas (1966) Originally this film was called *Frankenstein's Sons* and alternately *The Frankenstein Brothers* and had much closer ties to *Frankenstein Conquers the World* (1965) with one draft even carrying over the same lead trio of characters. The original ending was to have Tokyo destroyed by the underwater volcano's eruption, with Ishiro Honda suggesting the use of stock-footage from *The Last War* (1961) when

Tomoyuki Tanaka said it would be too expensive to film. Also, the aquatically spawned Gaira originally was designed to be semi-similar to the *Creature from the Black Lagoon*, of which Eiji Tsuburaya was supposedly a huge fan of.

Destroy All Monsters (1968) *Kaiju Chushingura* (The Treasury of Loyal Monster Retainers), the earliest version of what would eventually become *Kaiju Soshingeki/Destroy All Monsters*, was titled after the famed Japanese tale of 47 Ronin (hence the Kilaak aliens named after that story's villains, the Kirakozukenosuke). In this version, there was to be included every monster suit in Toho's arsenal, even King Kong, Sanda and Gaira. The next version, *Total Monster Attack Directive*, submitted on November 22, 1967, included a roster of Godzilla, Rodan, Varan, Mothra, Manda, Baragon, Ebirah, Kumonga, Magma and King Ghidorah. Everything plays out just as in the finished film except for Magma guards the Kilaak base, and Baragon actually attacks Paris. All of the monsters, even Ebirah, participate in the final battle. The January 9, 1968, draft of the script, *All Monsters Attack*, is rumored to have a scripted end scene wherein Godzilla leads a charge flanked by Rodan, Anguirus, Mothra and behind them Baragon, Manda and a dozen other monsters. Who these other monsters are is unknown. As all fans know, the finished film contains eleven monsters, with Gorosaurus and Minilla two rather late additions. Another concept dropped to the wayside in one of the later scripts was that of interbreeding the monsters. One of the later script drafts featured Sanda hanging around Monsterland, but he doesn't partake in any of the action afterwards.

Gamera vs. Guiron (1969) Instead of Space Gyaos, the first draft of *Gamera vs. Guiron* featured a brand new monster called Monga in its place. It was reportedly to be a blue-furred, giant, flying squirrel monster. However, pre-production art from *The Gamera Chronicles* show preliminary designs of a reptilian monster not dissimilar to Varan but with bull-like horns atop its head and a mace-like spiked tail. When a new monster was deemed too pricey for the budget, Monga was axed, and the old Gyaos costume was dusted off and repainted silver to become Space Gyaos.

All Monsters Attack (1969) Initially this film wasn't the stock footage opus it would eventually become and would have featured new footage of Godzilla, Minilla, Gabara, Kumonga, the Odako (giant octopus) and Rodan.

Godzilla would have fought the Odako in the water in the place of the Ebirah stock footage, and Rodan is the kaiju which chases Ichiro through the jungle rather than Kamacuras as in the finished film. Toho's big-budget *Latitude Zero* (1969) did not do well at the box office, and noticing that the stock-footage laden *Gamera vs. Viras* was doing huge business, Tomoyuki Tanaka decided to keep costs down on the next Godzilla movie by having Shinichi Sekizawa make it revolve around stock footage. It did not pan out for Tanaka as it did for Daiei.

Space Amoeba (1970) *Toho Tokusatsu Unpublished Works* briefly mentions a film called *Giant Monster Assault* with a draft date of May 9, 1966, by Ei Ogawa. The script being written in May would seem to imply that this was to be the planned New Year's blockbuster that typically belonged to Godzilla. Some Japanese webpages attest that this was initially a Godzilla film before it evolved into 1970's *Gezora, Ganime, Kamoebas: Decisive Battle! Giant Monsters of the South Seas* (known as *Space Amoeba* internationally and *Yog - Monster from Space* in the U.S.). Supposedly, the 1966 *Great Monster Assault* was to be another UPA co-production with Henry G. Saperstein and UPA. Somewhere in the creative milieu is also some elements from the 1959 TV special effects movie called *Giant Water Monster Gebora* as well, according to *Toho Special Effects: All Kaiju Illustrated Encyclopedia*.

Godzilla vs. Hedorah (1971) The first draft of *Godzilla vs. Hedorah* (or rather *Godzilla vs. Hedoron*), was written by Kaoru Mabuchi until director Yoshimitsu Banno decided he didn't like any of it and threw out Mabuchi's draft then wrote his own draft to his liking. As mentioned earlier, Hedorah was originally named Hedoron in the December 1970 script until the first episode of *Spectreman* aired featuring a sludge monster named Hedoron on January 2, 1971. Therefore, Hedoron became Hedorah. So to summarize, Kaoru Mabuchi wrote *Godzilla vs. Hedoron* while *Godzilla vs. Hedorah* was written by Banno.

Terror of Mechagodzilla (1975) Yukiko Takayama's first drafts for her Godzilla film would seem to all be fairly close to final fourth draft aside from a few differences. Initially, Titanosaurus was comprised of two separate male and female plesiosaur-like monsters, the Titans, who fuse together into one monster. Yukiko Takayama implies the fusion may not be as fantastic as it sounded, and she described the monsters as "becoming

enraged when their necks wreath together” in a *G-Fan* interview years later. And, all of Tokyo was to be completely obliterated for once during the climax, though this had to be scaled down for the budget (necessitating the monsters move to the mostly building-less countryside). Also, Takayama cut a scene at the recommendation of Ishiro Honda. The film was originally to start with Akatsuki in the harbor preparing for the journey, but Honda said it would be better to start with the sub already in progress to doing its task.

Godzilla vs. King Ghidorah (1991) The original version of this movie was more or less like the finished film, but with one major difference. The opening of the film would not be in the Sea of Okhotsk but on Venus! The Futurians would find King Ghidorah sleeping on the “gold planet” and take cellular material from him to create the Dorats, which they would in turn use to create their own King Ghidorah to destroy Japan in the 1990s. At this point, *The Return of Godzilla*’s Koji Hashimoto was attached to direct. Despite the fact *Godzilla vs. Biollante* had done poorly at the box office, Toho Corporate wanted to stay with the youthful Kazuki Omori in hopes he would draw in a younger audience, so they ordered him assigned to be the director of the new Godzilla movie. Somehow, he was able to overrule Tomoyuki Tanaka and get rid of the real Ghidorah because “I’m not making a movie about silly space monsters.” This also infers that the story of *Godzilla vs. King Ghidorah* wasn’t written by Omori at all. At any rate, the author of the film’s Japanese novelization used Tanaka’s original idea about Ghidorah being found on Venus. This is also why another King Ghidorah movie about the real monster from outer space was immediately considered after this one because Tanaka wanted to do right by the monster.

Godzilla vs. Mechagodzilla (1993) This draft is basically the same as the finished film aside from a few details. Among the initial ideas were that Mechagodzilla would be comprised of several craft that join together into one robot, much like Mogera in *Godzilla vs. Space Godzilla* (1994). There would be a flying form (not the Garuda, apparently) and a tank form. Also, there would be a scene set in the prehistoric past of a Godzillasaurus battling a Pteranodon to set up the rivalry between Godzilla and Rodan. Furthermore, there would be two white pteranodons discovered on Adona Island. These two creatures fight not Godzilla, but the Garuda with one being killed and the other being mutated into Rodan. The surviving Rodan

is protective of Baby Godzilla as in the finished film, but in this version, builds a nest atop a skyscraper and obtains plants from a greenhouse to feed the baby monster with. Later, Rodan fights Mechagodzilla and the Garuda by flying in a circle to create a tornado which damages the Garuda. At the climax, Godzilla doesn't permanently die, but is revived by the nuclear reactor of the Garuda. After destroying Mechagodzilla, Godzilla was to pick up Baby Godzilla in his mouth and head out to sea. As to reports that Godzilla was to die in this film, this may have come from a treatment written by Shinji Nishikawa which again utilized the *Fantastic Voyage* idea. In this version, tampering with Godzilla's innards causes him to have a nuclear meltdown and explode. Baby Godzilla then absorbs his radiation and becomes the new Godzilla, and destroys Mechagodzilla in retaliation.

Godzilla vs. Space Godzilla (1994) Early versions of "Godzilla 6" supposedly toyed with again brining back a space based version of King Ghidorah—rumored to be a descendant of Orochi as seen in 1994's *Yamato Takeru*. However, a story outline entitled *Godzilla vs. Astro Godzilla* was for certain created wherein an albino Godzilla with wings, shoulder spikes, and two tails descends from outer space looking for Godzilla. With an icy freezing ray that turns objects into crystal, plus psychic powers, Astrogodzilla takes over the minds of Miki Saegusa and Little Godzilla. The robotic enemy/ally for Godzilla in this version was initially Mogera and Mothra was to return to earth from space to aid in the climax. When *Yamato Takeru*'s failure at the box office deemed this too expensive, another version called *Godzilla Super Wars* was written, which more or less follows the finished film aside from a few differences. First of all, as a way to save money by utilizing an existing suit, Mogera was replaced by Mechagodzilla and Garuda, and Mothra's role was axed. Eggs from space land on Birth Island which hatch alien dragonflies. The giant insects carry Little Godzilla off to Space Godzilla's crystal tower as a way to lure Godzilla into battle (the Birth Island battle does not exist). Godzilla battles Space Godzilla near Mt. Aso where he rescues Little Godzilla and at the same time the defense force battles the alien dragonflies. The subplot to hijack Miki Saegusa's telepathy to illegally control Godzilla also occurs, though in this version, she seems to be aided by the Cosmos and Fairy Mothra in her escape somehow. As in the finished film, Mechagodzilla aids Godzilla to battle and defeat Space Godzilla. This script was revised into

the final shooting script, in which Mogera was reinstated for marketing purposes (and likely Koichi Kawakita's urging). The design for Space Godzilla eventually settled upon was incredibly similar to the title character (a final form of Godzilla) from the Super Nintendo game *Super Godzilla* which might have played into the brief title *Godzilla Super Wars*.

Gamera 2: Advent of Legion (1996) Though initially the Gyaos were discussed to return (as was Viras and Jiger briefly) aliens were quickly decided upon for the sequel. The first draft from August of 1995 was semi-similar to the final draft except the flower pod element was downplayed as the major threat over the soldier Legions. The final duel between Gamera and the giant Legion was set to be an aerial one as opposed to the finished film's land-based fight. Also in this version, Honami escapes via balloon with Asagi rather than helicopter.

Mothra (1996) Initially this series was to be in continuity with the Heisei Godzilla films, and Death Ghidorah was the same one from *Godzilla vs. King Ghidorah* with a skeletal middle head resurrected by magic. This, of course, didn't mesh well with the aforementioned film's time travel story and Mecha-King Ghidorah. It was decided to place the Mothra series in its own continuity, and Death Ghidorah then became a separate one-headed creature until it sprouts another two, along with wings, for the climax.

Mothra 3: King Ghidorah Attacks (1998) Instead of fighting King Ghidorah in the prehistoric past, *Mothra 3* originally had the big bug facing off against Rodan, who he must fly back in time to the Edo Period of Feudal Japan to defeat. Fearing Rodan was not popular enough to carry the film, Rodan was switched for King Ghidorah and the Edo Period became the Cretaceous. Concepts for *Mothra 3* that were written for the final storyline but didn't make it into the finished film included King Ghidorah being the "prince of terror" Nostradamus predicted would fall from the sky and destroy the world in 1999. All that remains of this in the finished film is the "prince of terror" nickname the Elias keep using for no discernible reason. There was also the idea that Death Ghidorah from the first movie was King Ghidorah's son and that Ghidorah came to finish his son's job after he'd been imprisoned on earth.

Gamera 3: Revenge of Irys (1999) The first ideas for the final installment of Shusuke Kaneko's Gamera trilogy all seemed to revolve around an evil Gamera. One proposal took its inspiration from the closing moments of

Gamera 2: Advent of Legion, and had Gamera turning on humanity as he considered them an enemy to the earth. The other idea would have pitted Gamera against an evil Gamera. This may have led to the creation of Irys, which is implied to be a good guardian monster like Gamera which goes bad due to Ayana's influence. Kaneko didn't care for this "evil Gamera" business and stepped in to write the script himself. As the script ideas moved towards the Irys/Gyaos story, Honami was originally slated to return from *Gamera 2: Advent of Legion* alongside Asagi and even Colonel Watase. From *Gamera: Guardian of the Universe*, Nagamine, Osako, Kusanagi, Saito and even Yonemori return. This draft placed greater attention on Asagi, struggling with life due to losing her link with Gamera, which is meant to parallel Ayana's relationship with Irys. In this draft, there are also three monster battles, the first being Gamera and two Gyaos fighting over the ocean. The second battle occurs in Shibuya between Gamera and Irys, and the final battle occurs in Kyoto. Shusuke Kaneko wisely requested that Kazunori Ito remove some of the excess characters and so Kusanagi, Watarase and Yonemori were removed. As for Honami, Kaneko wished for her to stay in the script, but actress Miki Mizuno had a scheduling conflict and so she was written out also. (See Appendix III for this draft) ***Godzilla 2000 (1999)*** When the Tri-Star *Godzilla* came out in 1998 and disappointed almost everyone (except Toho's money men), Japanese fans began pressuring Toho to respond by bringing back their real, homegrown monster again. As mentioned earlier, Tomoyuki Tanaka had his *Bio-Godzilla* storyline but as he had died, new producer Shogo Tomiyama was free to discard it and develop his own idea. Rumors circulate that the initial story concept had only Godzilla and no other kaiju, and the Big G would instead face a huge combined military force comprised of various nations (somewhat like the climax of 1978's *Godzilla, King of Monsters*). Toho execs then decided Godzilla needed an opponent to face, and the top three candidates were reportedly Anguirus, King Seesar, and Kumonga in that order. However, the first reports coming out of Japan in 1999 was that Godzilla Junior has been missing since the events of *Godzilla vs. Destroyah*. A search party has set out to find his whereabouts. Junior would be discovered sleeping on an island as well as a mysterious U.F.O. that suddenly comes to life. The U.F.O. would eventually produce what was described as a fully-CGI monster that looked a lot like a "bubble" to fight

Godzilla. That, too, would be discarded for the storyline by Wataru Mimura and Hiroshi Kashiwabara except Godzilla was still Junior until very late in the game. Junior would return to Japan and destroy its power supply stations because he knew the Millennians were coming and would use man's energy against them. Somewhere in here, Tomiyama came up with this idea of "a Godzilla unique to Japan" that he would go on about at the time (which was somehow a backhanded comment on Tri-Star's film). Suddenly, Junior was out and some new Godzilla with no backstory whatsoever was in. The movie was first announced as *Godzilla Millennium*, back when it concerned the island U.F.O./bubble monster. It would then be changed to *Godzilla 2000* for the current incarnation of the story but finally was released as *Godzilla 2000 Millennium* in its homeland.

Godzilla, Mothra and King Ghidorah: Giant Monsters All Out Attack (2001) Before Mothra and King Ghidorah replaced them due to their popularity, Shusuke Kaneko wanted Varan and Anguirus to be the other two guardian monsters that aid Baragon in battle.

Godzilla: Tokyo SOS (2003) Originally, Anguirus was meant to cameo as a corpse that washes up on a beach. Shogo Tomiyama decided this would only anger fans, and so Anguirus was swapped with a prehistoric aquatic reptile, a Liopleurodon. Finally, Kamoebas from *Space Amoeba* (1970) was decided upon as the monster corpse.

Godzilla: Final Wars (2004) Originally the film had a few additional monsters in the form of Mechagodzilla Mothra larva, the Odako (giant octopus), and, at director Ryhuei Kitamura's request, Gorosaurus. According to online rumors (and an inference by Shogo Tomiyama in an interview with *G-Fan* magazine), the draft of this script written by Tomiyama and Wataru Mimura was set in the Heisei continuity and the Godzilla in this story was to be the fully-grown Godzilla Junior last seen in *Godzilla vs. Destroyah*. The opening utilized the concept of General Aso (with Commander Hyodo) piloting the Gohten from *Godzilla vs. Barubaroi*. All of this was thrown out when Kitamura and his writer, Isao Kiriyama, came on board. The only thing that remained from that concept was the 100-meter monster scale.

Godzilla (2014) The initial script for Legendary's Godzilla film scripted by David S. Goyer, David Callahan, and Max Borenstein had quite a few differences from the finished film. For starters, Godzilla was originally set

to be 250 feet bigger than the final design, which would have made him a whopping 600 feet high. Secondly, the remains of the dead Godzilla and the MUTO were to be found in the ice of Krasnokamensk, Siberia, until Legendary Pictures decided against it due to a similar icy excavation scene in *Man of Steel* (2013). The character of Vivian Graham is absent, and furthermore Ford Brody is Ford Maddox in this draft and is an 18 year old senior in high school in the opening scenes. In this draft he has no wife, but a 13 year old sister named Ellie. Joe Brody is not their father in this draft, but stepfather Nathan Brody. The male and female MUTOs are differentiated in this script as the Hokmuto (male) and the Femuto (female). The female MUTO in this draft alone has the electromagnetic powers which makes Godzilla unable to fire his atomic ray in her presence. Godzilla also uses his breath much earlier in this version in the initial battle with the male MUTO, which apparently does not abruptly cut away as in the final film. Godzilla defeats the male, which encases itself in a chrysalis and reemerges later with four wings. In the final battle, Godzilla deals out death to the two MUTOs by crushing the Hokmuto's head with a strong bite and slicing the female's head off with his claws. Fan rumors exist stating that King Ghidorah was the initial opponent for this film, but was axed by Gareth Edwards himself who didn't want Godzilla fighting an alien monster.

Appendix III: Synopses

Godzilla (1954) by **Shigeru Kayama** A ship sailing through a dense fog is sunk by a large figure that rises from the depths. A flash of light occurs and the boat explodes. A second ship drifts into the same fog bank and meets the same fate. The next day a survivor, blinded by the explosion, is picked up by a fishing trawler and tells of a giant monster head. The fishermen agree to drop him off on Oto Island, but disregard his wild story. Instead of heeding the man's warning, they travel through the same fog and are themselves incinerated. However, before this happens, one of the crew transmits news of the survivor and his story to the XXXX Shipping Company. The Japanese populace wonder if the disasters have been caused by an enemy country or perhaps an underwater volcano. Meanwhile, as the natives of Oto Island (among them the wife of Genkichi away on a fishing trawler) enjoy a bonfire on the beach, they spot a comet which they take as a bad omen. Moments later, someone spots a raft in the distance drifting towards the island. It holds a native of the island, Masaji, who had been on one of the destroyed trawlers. He tells his brethren that the ship was sunk by Godzilla, a monster from Oto Island legend. The natives dismiss his story as a hallucination and go on about their business. When they notice that fish are missing from their coastal waters instead of blaming Godzilla, they blame the comet. One night, Masaji hears huge footsteps. He rushes outside and sees the horrible monster Godzilla once again and is killed though his brother Shinkichi survives. Godzilla eats several sheep and cattle before returning to the sea. Arriving soon after is a vessel of the XXXX Shipping Company captained by Ogata, who is to offer aid to the islanders in addition to salvaging the sunken ships. With him is fiancée Emiko Yamane, daughter of paleontologist Dr. Yamane (unable to join the investigation due to sciatica nerve pain). In one of the giant footprints found around the island, Ogata discovers a strange bug later to be revealed as a trilobite. Just before dawn the next day, Godzilla comes ashore and shuffles into the woods. When his dorsal plates light up in the forest, several villagers spot him. A search for the monster turns up nothing. Later, as Emiko stops to take a drink from a spring, she sees Godzilla's face in the water's reflection. Godzilla roars at her angrily and as Ogata helps her to escape, the monster sets fire to the forest. Ogata and his crew (now including Shinkichi) leaves Oto Island with the first photos of Godzilla, which Dr. Yamane and the rest of Japan eagerly await. When Emiko returns home to her father, he asks her about their friend Dr. Serizawa not showing up lately. Emiko responds she will check in on him on her way back from seeing Ogata. Sensing something is troubling her father, she asks him what is wrong. He responds that he believes Godzilla is a prehistoric lifeform from the Jurassic age awakened by the H-Bomb and doesn't know whether he should make his theory public. As promised, on her way home Emiko stops by Dr. Serizawa's home. When she asks why he has been so reclusive, he takes her down to his laboratory to show her his latest project. At the same time, Dr. Yamane prepares to hold a press conference on live TV. Back at Serizawa's lab, Emiko runs outside in fear and he makes her promise

to tell no one of his new mystery invention. On his way to Japan, Godzilla causes a series of disasters-- sinking a tanker in the ocean, swatting a helicopter out of the sky with his tail, and feasting on a container ship carrying cargo of African wildlife. Not sure how to deal with the looming threat, the Japanese government does nothing as Godzilla comes closer and closer. The population panics when Godzilla surfaces in Tokyo Bay where he attacks a lighthouse. After causing more destruction Godzilla slips back into the sea with Ogata and Emiko hot on his trail in a boat. Godzilla comes ashore the next day to devour some livestock and again disappears into the water when he is done. A plan is devised to build a barricade of high-tension electrical towers around the bay, but local construction workers run away in fear so a group of university students help construct the towers instead. Meanwhile, Ogata and Emiko notice Dr. Yamane slip into a deep depression though he will tell neither of them why. When it is announced Godzilla has surfaced, Yamane hastily takes a taxi cab to the power station while a worried Emiko follows in another taxi. Yamane, who wishes to save Godzilla, him being a rare specimen, sneaks into the station and knocks out one of the technicians then begins destroying the control panel. Emiko bursts in and yells at him to stop for the sake of the many people in danger. In the end, she has to pry him away from the control panel and flip the switch herself. Godzilla is hit with the full electric charge but it has no effect. He marches through the towers and picks up an escaping jeep full of people regarding them with curiosity. The defense forces fire artillery at Godzilla, who flaps his large ears like an elephant and roars before returning to the sea. The next day, Emiko watches over her delirious father in bed who frets in his sleep about discovering the secrets of Godzilla and how he survived the radiation. Tokyo is evacuated but oddly, for five whole days Godzilla is neither seen nor heard. Meanwhile, the authorities discuss means to kill Godzilla such as poisoning the waters or dropping an H-Bomb on him. Emiko breaks her promise to Serizawa and tells Ogata of the doctor's invention, the Oxygen Destroyer, which she witnessed in his lab. It is the only weapon capable of destroying Godzilla as far as she is concerned. When the two go to see Serizawa about using the weapon on Godzilla, he locks himself in his lab and tries to burn his research before Ogata stops him. Ogata pleads with Serizawa to use the weapon for the sake of the thousands of people in danger. He eventually relents, though he still fears his weapon falling into the wrong hands. Ogata, Emiko, Shinkichi, and Serizawa sail into Tokyo Bay and look for Godzilla with a geiger counter. When the monster is located in waters too shallow for proper detonation of the device, Serizawa dons a diving suit and lures the monster to a deeper spot with a spotlight where the Oxygen Destroyer will work better. Serizawa activates the weapon and cuts his lifeline as Godzilla approaches to Emiko and Ogata's horror. Godzilla struggles in the water and manages to surface but is too weak to use his atomic ray. In the moonlight, Godzilla's skeleton floats to the surface and then dissolves. Later on the news, U.S. President Wilson declares that the U.S. will no longer test H-Bombs in the Pacific Ocean. From a helicopter, Emiko and Ogata fly over Tokyo Bay and toss a memorial wreath into the water in honor of Serizawa.

***Bride of Godzilla? (1955)* by Hideo Unagami** At the Godzilla Countermeasures Center in Tokyo, Dr. Zenji Shida is giving a lecture on his theories regarding Godzilla and Anguirus, namely that they likely sprung from a prehistoric hollow earth cavern. Reporters watch as Dr. Shida points to various prehistoric pictures on the wall. He has other theories that mermaids were a step in the evolution of the human race. He also talks about U.S. crops growing in size due to radioactivity. He digresses back to dinosaurs and mentions an Archaeopteryx and giant chameleons which he says could also live in a cavern deep under the earth. There is talk of Godzilla frozen in the ice and a need for weapons to kill the beast should he escape. Dr. Shida then reveals he has created a giant artificial human to combat the monster he calls the Bride of Godzilla. Dr. Shida then unveils to the reporters a normal-sized robot in the form of a beautiful woman which he calls Eve. The robot is completely life-like and has an artificial brain which allows it to carry on intelligent conversations with the reporters. The action switches to Kyushu where Dr. Shida's brother, Yoshi Shida, oversees a mining corporation. There is an attack in a small village by a giant, blood-sucking flea. Yoshi and some other men manage to kill the flea, which sheds blood everywhere. They remark at its prehistoric attributes and they ponder calling in Yoshi's brother. Later, much ado is made about the parasite at the Wakamatsu City newspaper office, prompting the attention of a reporter named Suzuki. Instead of Dr. Shida, an old friend of his turned rival because of a love triangle, Dr. Yanai, is called in to study creature whom he deduces grew large because of radiation exposure. He and Suzuki argue about whether or not to go see the eccentric Dr. Shida. When Dr. Yanai's wife brings them some tea, Suzuki mentions that she looks just like the robot Eve, whom Suzuki saw at Dr. Shida's lecture. Dr. Yanai's daughter, Ono, goes to Dr. Shida's house which is a luxurious mansion decked out with security cameras. In a laboratory full of beakers, Shida is working on a robot head. When Ono comes face to face with Eve, she faints. When she awakens, she also finds out that Dr. Shida even has a robot foster daughter though she does not meet Dr. Shida himself. Later, Ono runs from the house crying and Suzuki consoles her. Suzuki and Ono go to meet Dr. Shida who introduces them to his robotic daughter and he jabs a knife in its chest to show it's a robot. There is talk of the giant flea and then the foster child comes in and does a dance to Ono and Suzuki's delight. Meanwhile in the mines, prehistoric plants, fossils, and scales thought to belong to Anguirus are found. Some miners, including the mine manager Yamamoto, venture deep into the mines and discuss Godzilla's recent battle with Anguirus in Osaka. One decides to imitate Godzilla's roar and another says they will imitate Anguirus. All of a sudden the roar of the real Anguirus rings out, the cavern vibrates, and then a wall collapses revealing a bird's eye view of a fantastic cavern containing mountains and a lush landscape lit by an unknown light source. Yamamoto and the other miners explore the area which is filled with shrubs and vegetation. They can see a desert and a swamp and they talk of the area being

in the “womb of the earth.” They come upon a waterfall and in the water are three mermaids—a beautiful woman, man, and a child. Godzilla and Anguirus show up and begin to tussle again. The miners take cover and hide, though one observes a giant flea become dislodged from Anguirus which he can tell is the same type that attacked the village. The miners escape back to the surface and Yamamoto tells Yoshi of what he saw. Yamamoto infers the light source came from uranium/naturally-occurring radiation above the cavern. Yoshi says he will get his older brother and his robots to investigate the cavern and then the office shakes. There has been a devastating earthquake which causes destruction in the village and out at sea as well. Worst of all, it seals off the entrance to the cavern. However from a helicopter, a rescue party sees a mermaid swimming in the ocean and it is concluded there must be an underwater passage into the cavern. Dr. Shida takes a boat on behalf of the government out to sea and the robotic foster daughter dives in and follows the mermaids into an underwater cavern. Foster daughter later befriends the mermaids by dancing to entertain them. As she explores the lost world, the robot sends pictures back via a box and a rope connected to the ship. At one point she watches Godzilla emerge from a thermal lake. The foster child is later injured and then saved by the female mermaid. As the mermaid tries to take the robot back to the ship, they are confronted by a sea serpent. A military diver is able to drive the serpent away with an underwater weapon. Meanwhile, final preparations begin on the giant Bride of Godzilla, using a power plant to charge it up. Foster daughter is recuperating in bed when news comes that Godzilla has surfaced in Kyushu. Godzilla tramples Wakamatsu Port at night and is followed by Anguirus and a giant chameleon. Then, a giant Archaeopteryx emerges from the mines in Kyushu. Dr. Yanai is killed inside a church during the rampage and the Bride becomes fully powered just before Godzilla destroys the power plant giving her electric life. The Bride stands, ready for battle. Meanwhile, Anguirus and the giant chameleon cause destruction until the chameleon is killed by the self defense forces. In the skies above, the Archaeopteryx fights the Air Force. Anguirus and Godzilla begin to fight again and destroy a bridge full of people in the process. The Bride intervenes and kills Anguirus by breaking his jaw and tearing out his throat while Godzilla seems infatuated with her. Godzilla bathes her in his radioactive ray but it has no effect on her. They grapple amongst the buildings, and she swings Godzilla by the tail. Dr. Shida and his cohorts say that a “wedding” between the two is imminent and, “That it is the foreplay of love to be beaten.” They instruct the Air Force to lure the Archaeopteryx to the Bride, who takes a break from Godzilla and snaps the bird’s neck. Godzilla overpowers the Bride and takes her back to his lair in the underground world. On a ship in the ocean, Shida and the officials decide to initiate the “wedding.” The Bride hugs Godzilla and she detonates in a nuclear explosion. From the boat, Shida and the rest throw flowers in the water in honor of the Bride. Foster child throws a flowery reef into water and sees her mermaid friend and its baby one last time. The military is spooked by the mermaid though and shoots at it, killing the baby. In the final shot, the dead child clutches the bouquet while the mother cries and swims away.

The Volcano Monsters (1957) by **Ib Melchior & Ed Watson** After a huge eruption occurs at Noshiro volcano in Japan, a cavern is discovered containing various fossils, among them a perfectly-preserved Ankylosaurus and Tyrannosaurus Rex. Dr. Roy Carlyle, along with assistant Marge, surmise the large dinosaurs were kept in their current state by the volcanic gasses. When Carlyle plans to have the monsters transported to San Francisco, a Japanese resident warns him the dinosaurs are the fulfilment of an ancient prophecy and will cause destruction if awakened. After a press conference announcing the discovery in Tokyo, the U.S. Navy hauls the carcasses onto an aircraft carrier for a long voyage across the Pacific. During the voyage, Marge develops feelings for Navy commander Steve McBain who is somewhat resentful of his assignment. When it is learned the monsters are not only perfectly-preserved but also in a state of suspended animation, McBain wants to throw them overboard in fear they could awaken at any moment. During a storm, a cable holding the Tyrannosaurus snaps and it tumbles into the water and is lost. The Ankylosaurus is delivered safely to San Francisco. In celebration, Marge and McBain go out on the town while at the same time, the Tyrannosaurus surfaces in the bay. This disturbs the Ankylosaurus who breaks loose to battle its opponent. Eventually, the duo's struggle takes them to Chinatown. A guilt-ridden Carlyle has a stroke and when Marge and McBain visit him in the hospital, he implores them to destroy the dinosaurs. However, Carlyle's doctor tells the duo that if this happens, Carlyle will lose his shot at the Nobel Prize and will likely become so depressed that he will die. Meanwhile, the Tyrannosaurus kills the Ankylosaurus and then marches on through the mainland. Marge and a team of scientists work tirelessly at her university to create a recreation of the volcanic gas to put the dinosaur back to sleep. As the monster approaches their campus, McBain arrives to rescue Marge and when she refuses to leave, knocks her out with a punch to the face. McBain carries Marge to safety as the dinosaur destroys the building and then slips off into the sea. The Navy attacks the Tyrannosaurus with bombs and depth charges to no avail. McBain and Marge follow the creature on a Navy destroyer and eventually deduce it is heading for a tropical island in the polar region shielded by ice caps where it will lay eggs. Though nuking the monster is considered, a plan is hatched to bury the dinosaur in an avalanche. The plan works and Dr. Carlyle's prized possession is rendered harmless but still left alive in a state of suspended animation. Meanwhile, back at Noshiro volcano, a claw bursts from the cave from an unknown monster...

Continuation: King Kong vs. Godzilla (1963) by **Shinichi Sekizawa** A plane carrying several Japanese people crashes in the jungles of Africa. A man named Nomura is part of a

rescue team looking for survivors. Nomura is informed by the natives that a small child was carried away by a giant beast. Nomura goes into the jungle on its trail and finds one of the child's toys stuck in a treetop and follows a trail of clues there. Back in Tokyo, Nomura's ex-lover Mitsuko worries for him. However, Mitsuko has a new boyfriend named Tsukida, who plans to build an island resort in the East Seto Inland Sea. One night, still on the trail of the baby, Nomura eavesdrops on some natives which speak of magical plants handed down from ancient times located in a lost city buried in the jungle which is off-limits to outsiders. Calamity will befall anyone who uses the berries or sets foot inside the city says the natives. However, Nomura is a man of modern science and doesn't believe in ancient superstition. Venturing into the vicinity of the lost city, Nomura hears the cries of the lost baby. Following that is a rockslide at the sound of King Kong's roar. Nomura is knocked unconscious and is rescued by the natives. When Nomura recovers, he immediately charts a helicopter from the Kenya airport to fly out and rescue the baby. The baby is resting on a rocky outcropping when it is approached by a giant scorpion who in turn is confronted by King Kong. It stings Kong on the foot causing him to scream in pain. The scorpion tries to sting Kong in the throat but he grabs the tail with his hands. While Kong is distracted in the fight, Nomura rescues the baby. Kong then defeats the scorpion by crushing it and then beats his chest in victory. Kong angrily follows the helicopter suspecting that it has absconded with his adopted baby. Later, Nomura and the baby board an aircraft set for Japan and when Nomura looks out the window, he can see Kong in the moonlight still following them. Kong slips into the ocean and disappears. Meanwhile, Tsukida has plans to turn the Hinomaru Island in the Seto Inland Sea into a monster amusement park. He even intends to harvest Godzilla's lifeless body from the coast off of Atami Castle where the cold waters of Sagami Bay have preserved his body. A gigantic crane is then used to hoist Godzilla (a veterinarian is present to check the monster for signs of life) from the sea and it is then transported by freighter to the Hinomaru Island resort. Meanwhile, Nomura returns to Japan with the baby and decides to raise the child with Mitsuko who has apparently broken it off with Tsukida. Elsewhere, King Kong comes across a large cruise ship in the ocean where he can hear a baby crying. He peers into the cabin windows and grabs the baby, much to the mother's horror. When Kong sees that this is not the same child he knows, he places it back on the deck. The American Navy, alerted to the incident, begins a battle with Kong at sea with Navy Destroyers. Kong retreats and the nations of the world vow to destroy the beast. When Kong disappears, someone suggests looking around Faro Island for him. Nomura eventually deduces that King Kong is coming to Japan for the baby and makes the comment that Kong has great affection for the baby due to its innocence. Nomura and Mitsuko make their way to a rural area away from the larger cities to hide out. Meanwhile, Godzilla's body is a hit attraction at the amusement park. When King Kong begins blazing a trail of destruction across Japan, plans are made to revive Godzilla with electricity so that he may fight Kong once again. At first, the attempts don't work but as Kong approaches Godzilla's body, his foot begins to twitch. Kong bashes Godzilla in the head but

he still does not fully awaken. He then tears the electrodes from Godzilla's body and presumes him to be dead. But as Kong begins to walk away, Godzilla trips him with his tail and then blasts him with his atomic ray. The two beasts battle for a time across Hinomaru Island before both lose interest and disperse. When the Japanese government learns that Kong has come for the baby, Nomura, Mitsuko, and the baby are escorted by the army to Kagoshima. Other countries refuse to grant the baby solace for fear of Kong coming there too. In an effort to lead Godzilla away from Japan, a fake Kong is constructed (stuffed with poison gas) and towed via helicopter in the air, a sight Godzilla recognizes from his Mt. Fuji battle the previous year. As predicted, Godzilla follows the fake Kong while the real Kong seems to have an uncanny ability to track the baby to Kagoshima. Godzilla attacks the Kong doll when it is dropped in the sea. It explodes, sending poison gas everywhere but Godzilla is unfazed. Kong arrives in Kagoshima and begins chasing Nomura, Mitsuko, and the baby who try to escape by car. At some point Tsukida, who is also in the area, is killed by Godzilla, himself just appearing on the scene. Godzilla and Kong begin their rematch which is so earth-shattering that Mt. Aso begins to erupt. During the chaos, the baby becomes endangered and is trapped by rivers of lava until it is saved by Kong. Kong and Godzilla continue their battle and are eventually enveloped in the lava. Mitsuko stands amidst the ash, which is now like snow, while she and Nomura reflect on the ugliness of human society and feel sorry for King Kong.

***Two Godzillas: Japan S.O.S.!* (1967) By Shinichi Sekizawa** On a deserted tropical island, the World Meteorological Society (WMS) is about to test the weather control device of Dr. Fumio Matsumiya. There with him is the only female member of the crew, his daughter Saeko. Before the experiment proceeds, Dr. Matsumiya receives a phone call from Naoi, a member of the crew of a research vessel just off the coast of the island, set to collect data relating to ocean currents and water temperature in relation to the experiment. Naoi wishes the professor well and the experiment is set to proceed. Towers on the island emit a strange mist, which soon cause the island's temperature to change violently. Snow begins to fall on the tropical island and the experiment seems to have been a success. The crew's celebrations are cut short when an anomaly occurs in the computer systems. A component of the weather control device is set to explode and must be taken out of the complex as quickly as possible. Dr. Matsumiya runs outside with it and throws it into the ocean and the resultant explosion temporarily blinds him. The explosion also awakens Godzilla, who, unbeknownst to the WMS, is sleeping on the ocean floor. Godzilla angrily surfaces and comes ashore on the island where he begins destroying the facility. [INSERT TITLE: *TWO GODZILLAS: JAPAN S.O.S.!*] As Naoi and the crew watch the destruction on the island, something big heads towards their boat. When it surfaces, it proves to be a juvenile Godzilla, scouring the ocean for food. Though Naoi

stays on the ship, many of the crew jump overboard in fear. Junior is more interested in prying up some giant clams than he is Naoi's boat, though. When the giant clams prove too much for Junior to handle, Godzilla trudges into the ocean to help his son. Naoi meanwhile takes a small rescue boat and manages to make it onto the shore and begins his search for survivors. Amongst the dead bodies he finds the necklace of a woman, and stuffs it into his pocket. Elsewhere, nine members of WMS have taken shelter in a cave, and Dr. Matsumiya's vision has still not returned, so Saeko tends to his needs. Several of the crew spot Naoi outside and take him back to the cave where he meets Saeko. When the island suddenly trembles they wonder if Godzilla is approaching or if it was seismic activity from the local volcano. Naoi instructs Saeko and the other survivors how to escape to the boat. The only problem is they must now sneak past a sleeping Godzilla and his son. When they spot the rescue boat, someone shoots a rifle into the air and the sound enrages the Godzillas who zero in on their location. Everyone runs to take cover and once Naoi reaches the boat, it has difficulty starting as the Godzillas come closer and closer. Luckily, six jet fighters come flying overhead whom Godzilla and son take to battling. The planes bombard a strategic spot on the island which induces a volcanic eruption. The Godzillas are then carried away in the lava flow into the ocean and are presumed dead. On the ship, a celebration is held for the survivors and Naoi returns Saeko's necklace to her. The celebration is interrupted by a disturbance on the sonar. Naoi gets his binoculars and spies two sets of dorsal fins in the sea. They are all amazed that Godzilla and his son have survived the lava flow. They also deduct that the Godzillas are heading straight for Japan. When they radio ahead to warn the mainland, the self defense force discusses a new missile they have to deal with Godzilla. Later, talk even turns to blasting the Godzillas with a nuclear warhead. One scientist argues that it would be futile since if Godzilla can survive in the lava flow, he can likely survive a nuke. Back on the ship, Naoi and Dr. Matsumiya discuss using the weather control device to drive Godzilla away with a typhoon and sink him into the Japan Trench. Meanwhile a submarine intercepts and attacks the Godzillas underwater. Junior is hit by a torpedo, but the next is deflected by Godzilla's ray. Eventually father and son destroy the submarine. When Naoi's ship reaches Japan, the press goes nuts at the news that there are now two Godzillas. The authorities agree that Dr. Matsumiya's weather control device is the way to get rid of Godzilla. Shortly after this, the Godzillas surface in Tokyo Bay. While Godzilla battles the military, Junior slips ashore. The research vessel also barely escapes Godzilla's wrath as they set out to set up the equipment needed to simulate the vortex which will swallow Godzilla. However, Godzilla comes ashore at Haneda Airport where he battles a tank battalion and then blasts a petroleum complex which starts a huge fire. Matsumiya asks where Junior has gone and is told that he is in Funabashi City. There, Junior causes immense havoc at Funabashi Circuit, kicking the race cars around as though they were toys. Dr. Matsumiya watches the tyke from a helicopter and Junior almost blasts it out of the sky with his atomic ray. Junior follows the helicopter back to Tokyo Bay, where the silver ball components which will cause the storm are

dropped into the water. From the helicopter, Dr. Matsumiya is able to move the balls via remote control. Junior gives chase to the balls. Godzilla is drawn to the cries of his son and comes to the area as well. However, something has gone wrong on Naoi's end, and he must dive underwater to fix a component of the weather control device before Godzilla and his son can arrive. Though Naoi is willing to sacrifice himself, Saeko and her father come to his aid in a helicopter. They lower him a rope which he grabs onto and they fly off just moments before the device detonates. The helicopters also barely escape Godzilla's ray via some fancy flying. Finally, the bombs detonate causing the ocean currents to go crazy and a giant wave appears. Junior roars and holds onto his father as the beasts are carried away by the huge current of water. Godzilla fires his ray into the sky in defiance, but it is stamped out by the water. He and Junior disappear under the surface of the waters and the helicopters fly off into the sunset.

Batman Meets Godzilla (1968) from the **William Dozier Papers** Commissioner Gordon and his daughter are aboard a Far East cruise ship bound for Japan where Gordon plans to learn how the Japanese deal with lawbreakers. Barbara hopes to reconnect with a college chum from Vassar, Reiko Hammamoto. The ship is abruptly struck by a tidal wave and barely makes it to Tokyo. In Tokyo, Gordon connects with Ito Nagano, head of the Far East division of Outerpol, who tells him the tidal wave is one of many mysterious disasters (including earthquakes and heat waves) to seemingly spring from nowhere in the past 48 hours. Ito's only lead in the case is the fact that German meteorologist Klaus Finster recently claimed he was the one behind the mysterious disasters and that if he was not paid \$20 million in gold he would destroy the Japanese mainland. Gordon phones Gotham City to contact Batman while Barbara secretly goes out to buy a motorcycle that she converts into a Batcycle that she can use as her alias, Batgirl. Bruce Wayne is roused from a sound sleep by Gordon's call and informs him he will be in Japan within twelve hours (though he checks with Chief O'Hara first to confirm that all super villains are currently still in jail before he does so). Bruce and Dick Grayson board their new Batjet which is large enough to carry their Batmobile in it and fly off for Japan. From his underground bunker beneath Mt. Fuji, Klaus Finster delivers an ultimatum to Japan: he will cause one disaster per day until the seventh day when he will totally destroy Japan. No one believes him so he flies into a rage and reveals that he is actually controlling Godzilla not the weather. While Godzilla stirs in the Japan Trench, Batman and Robin land at Haneda Airport where they are mobbed by excited Japanese. In the airport the duo are stopped by a Count Draidl, who Batman recognizes from the Wayne Foundation. However, this Draidl wears his monocle on the wrong eye, so Batman punches him and the Count turns out to be a robotic double! Nagano informs Batman the real Draidl was found dead floating in the water underneath Eitai Bridge. On his

person was found a strange haiku about monsters, which Batman manages to deduce is about Godzilla. As Batman and company watch footage of Godzilla's battle with King Kong, a typhoon hits Kagoshima. Back in his lab, Finster watches Batman through the eyes of Barbara's friend Reiko, in fact another of his robot doubles. Finster calls Batman on the phone and tells him he is willing to broker a deal if Batman is willing to speak for Japan to which Batman agrees. Wishing to go sightseeing in the meantime, Batman and Robin decide that Bruce Wayne and Dick Grayson are in Japan as well, looking for a replacement for Count Draidl. As Bruce and Dick, the dynamic duo run into Barbara, Reiko, and Commissioner Gordon in the hotel lobby and inform the Commissioner they hear rumors Batman is at the same hotel. Gordon responds that Bruce and Dick should leave Batman and Robin alone as they need their rest. Finster, via robot Reiko, suggests that they all take in a show at a Kabuki theater to which they agree. At the Kabuki show, Bruce, Dick, Barbara, Commissioner Gordon, and Reiko are seated in the front row as esteemed guests. However, the samurai performers soon rush offstage and attack them and in the process, decapitate Reiko revealing her robotic nature to Barbara and her friends. The dynamic duo, still as Bruce and Dick, chase two of the attackers into an alley where they are accosted by a group of Japanese bikers who shoot spikes from their headlamps. After dealing with the bikers, Bruce and Dick ponder whether to call the undertaker or the trash men to collect Reiko's remains. The next day, Batman goes off for his meeting with Finster with Robin in tow while Barbara changes into her Batgirl attire to follow them. The Batmobile parks on a corner where the dynamic duo spot Finster's right hand man driving a taxi just as he told Batman he would on the phone the previous day. When they board the taxi, metal clamps strap them both down. Batgirl, on their tail, comes to their aid after Finster's henchman leaves and the taxi cab fills with poison gas. Using a mini-blow torch from her utility belt, Batgirl frees her friends who are surprised to see her. The trio trails their captor to a bathhouse—which Batgirl is naturally not permitted to enter—and Batman and Robin have to remove everything but their cowls to get inside where they find Finster's number two dead floating in the waters. Via the latest newspaper, Batman learns Finster plans to unleash a firestorm on Takada, Japan's west coast. The heroes head for Takada, which has been evacuated, and sit in a pagoda waiting for the looming disaster. To everyone's shock, Godzilla surfaces and begins to set the city ablaze in Finster's promised firestorm. The heroes barely escape the monster in their Bat-copter. Godzilla attempts to swat the chopper from the sky, and Batman notices Godzilla has human-like movements, another sign he is being controlled. Later when meeting with the Minister of Defense at a tea house, Batman pledges the government his full help in dealing with Godzilla. The Minister drops to the floor, poisoned by the geisha who served him. Batman gives the Minister an antidote from his utility belt and races after the geisha, actually a male ninja in drag. The duo fight one another via martial arts which Batman wins. When word is brought that Osaka is Finster's next target, Batman, Robin, and Batgirl board a train where they are opposed by a team of sumo wrestlers. After dispatching the wrestlers, Godzilla emerges from Ise Bay and

derails the train. The heroes are thrown into the water and in a surprise move, Godzilla rescues Batgirl. He is so enamored with her that he even resists Finster's commands to crush her and sets her safely aside instead. Godzilla goes on to destroy Osaka as ordered and crushes the military forces in his way. Finster sets Tokyo as his next target and the city is completely evacuated within twelve hours. Delighted that Tokyo is empty—even the military has evacuated—Finster takes a joy ride through the streets. In a lab outside of Tokyo, Batman, Robin, Batgirl, and assorted scientists are working on a solution to the problem. It is Batman who figures out Godzilla is seen every five years because he is looking for a mate, the same reason he was so gentle with Batgirl! The dynamic trio then set out to Tokyo to take on Finster and they *Bang!* and *Pow!* their way across the city battling he and his henchmen until finally, Finster falls off the roof of the Kazan building. When he falls to his death the Godzilla controller calls the beast into Tokyo. Godzilla destroys everything in sight, including the military called in to battle him. The heroes attempt to escape in the Batmobile but Godzilla picks it up and absconds with Batgirl. Batman then boards a new replica of the Batmobile built by the Japanese scientists where he sets out to address the depressed Japanese people. In front of a swelling crowd, Batman tells Japan they have two options. Option one is to lure Godzilla into a live volcano where he will surely die. The more humane option two is sending Godzilla into space via rocket, which the Japanese people elect. Batman drives to Kamakura in the Batmobile where Godzilla is destroying buildings angrier than ever and still carrying Batgirl. Batman activates a Godzilla mating call which garners the monster's attention so much that he sets down Batgirl. Batman then instructs Robin that to knock the monster unconscious they must dynamite his thick skull. Batman runs off with the mating call leading Godzilla on a merry chase while Robin rescues Batgirl. Batman sets the call on automatic and then lies in wait for Godzilla. When the behemoth discovers that he has been duped, he becomes enraged. But it's too late; Batman has jumped upon his tail and begins scaling Godzilla's backside. Batman lassos Godzilla's ear with a Bat-rope and sets the charge, which knocks Godzilla out upon detonation. Batman narrowly avoids being crushed as Godzilla falls. The Japanese people then begin to quickly construct a giant rocket around the unconscious Godzilla who begins to stir just as it is being completed. The rocket launches and traps Godzilla in an orbit 278 miles above the earth for the rest of time. Later at a baseball game, Batman and Robin are the guests of honor. Also in attendance are Bruce Wayne and Dick Grayson, though neither can speak due to contracting laryngitis while touring the northern provinces. Later, Batman and Robin board the Batjet and inside find Bruce Wayne and Dick Grayson. Bruce and Dick power down the transistorized robot doubles of the dynamic duo and then pilot their jet back to Gotham City.

Godzilla vs. the Space Monsters (1971) by **Kaoru Mabuchi** A jumbo jet on its way to Haneda Airport is struck by a freak hailstorm and moments later the flying monster Gigan is spotted. The storm and the monster mysteriously disappear. The plane's co-pilot, Okamoto, goes to Science Land to the Godzilla Tower to investigate the incident. Once there, he receives a strange phone call. When he answers, a voice tells him, "I caused everything which you saw today. The monster you saw is under my control and I shall take control of the skies over Japan from this time forward. My name is alien Miko. You can't believe it? You will see!" Days later the Japanese Air Force spots a U.F.O. on its radar and sends a jet squadron to investigate. They are confronted by not only Gigan but another flying monster called Megalon who destroys the jets with ease. A few survivors land on a tropical island and when Megalon pursues them, Angirus shows up to confront him. Gigan arrives to aid Megalon but both space monsters retreat at the sight of Godzilla. Alien Miko communicates with one of the surviving pilots over his radio and instructs him to look to the skies above. There, the pilot can see King Ghidorah which Miko informs him is "his horse." As promised, the three flying monsters rule the skies of Japan and even knock satellites out of orbit. Miko issues an ultimatum to the government that they are to turn the world over to him or he will shut off all gas, water and electricity to Tokyo as a first step. Next, he will send his monsters to destroy the city. When his demands aren't met, the three monsters converge on Science Land, where King Ghidorah mistakes the Godzilla Tower for the real thing. In the nick of time, the real Godzilla shows up, approaching from behind the tower. Once again, the space monsters retreat. The three monsters go to Tokyo where Miko informs the world that Tokyo, New York, and Moscow are his first targets. The monsters are opposed at first by tank battalions and then other forces from the self defense forces. Angirus appears and battles Gigan. Again when Godzilla shows up, all three space monsters retreat. Miko reveals himself on television as a grotesque living brain and tells the people, "Humans obey Miko and you will live, otherwise you will die." Returning to Science Land, Miko sets his sights on a giant statue, Majin Tuol, from the Andes Mountains. Miko feels the legendary statue, said to be able to come to life, will make for an intimidating host body. Just when Gigan is about to use his buzzsaw to slice open the statue, Godzilla and Angirus arrive. A five-way monster rumble ensues, though Gigan slips away and begins cutting into the statue which begins to bleed. As Godzilla and Angirus fight a losing battle with King Ghidorah, the statue comes to life and hurls his sword at Gigan, mortally wounding him. As King Ghidorah and Megalon retreat, Majin Tuol hurls his sword at the space dragon injuring it, though he does manage to retreat to the stars with his two brethren. Miko, now defenseless, is incinerated by Godzilla's ray and Majin Tuol turns back stone.

Godzilla vs. Redmoon (1972) by Innoue Mitsuda & Tetsuo Kanoshiro When an observatory on earth witnesses a flash of light on the moon, a U.S. “moon exploration ship” (on a long-term mission to study the underground structure on the bottom side of the moon and its craters) is sent to investigate. Suddenly, seismometers placed in one of the craters begin to detect tremors. The exploration crew also discover bone fragments of a large animal. Then, the crater begins to shake and a huge, red dragon emerges. The crew rushes back to their ship and the beast, dubbed Redmoon, chases them through space. Back on earth, a reporter for *Boys* magazine named Katsuji Uchida (age 25), his female photographer Keiko, and his nephew Suzuki (age 5) set off by boat for Habu Island, part of Okinawa. There, the reporters will write a story on the island and Suzuki will meet his pen pal Ippie (age 5 also). Also on Habu Island are two schemers named Onashisuni and his henchman Ken (age 25) who are trying to exploit a miraculous red juice found in the roots of what they presume to be a nearby tree. When they try to pull up the root they seem to cause a light earthquake and that night, a mysterious monster roar is heard in the distance. The next day in mainland Japan, a wildfire is reported, and when a helicopter goes to investigate, it turns out to be Redmoon now on earth. Back in Okinawa, the reporters and Ippie figure out the tree roots were really the tail of a buried monster and the red juice was its blood. While the reporters snap a photo of the monster, Onashisuni and Ken conspire to get more of its valuable blood. Once the monster, named Erabus, destroys some local structures, the locals want it dead. Likewise, the Air Force attacks Redmoon with jets and the monster shoots a beam from his eye that destroys them easily. Later, the U.S. concludes that was the beam of light from the moon they saw earlier. Local Okinawans try to kill Erabus with dynamite, which catches the attention of the U.S. military base on Okinawa. That night at dinner at Ippie’s house, the reporters and the boys watch Redmoon tiredly flying over the skies of Tokyo on TV. Eventually, they figure out that Redmoon is weakened by the intense smog. The mayor of Tokyo even holds a press conference telling citizens to exude as much vehicle exhaust as they possibly can to weaken the monster and factories are encouraged to pollute the atmosphere. However, soon the rains come and block the smog and an angry Redmoon regains his strength and goes on a rampage. Back in Okinawa, Erabus faces the brunt of the U.S. military but prevails while Onashisuni and Ken look on in disgust still wanting to harvest the monster’s blood. One of the tactics used against Erabus involves poison gas, which she seems to inhale and enjoy. Eventually, Japan realizes the best way to deal with both monsters is to get them to fight each other and so a plan is put into effect to weaken Redmoon with pollution and then lead him to Okinawa. During the operation, a plane crashes into an oil tanker in the ocean setting Tokyo Bay afire. The accident awakens Godzilla, asleep on the sea floor, who surfaces and takes note of the commotion. Godzilla watches as Redmoon chases some jet fighters towards Okinawa. Everyone excitedly readies themselves to watch the fight between Redmoon and Erabus who seem to spend an odd amount of time sizing each other up. Thirty minutes pass and then an hour. The monsters begin to nuzzle one another, and someone in the crowd cries out,

“It’s a love scene!” The two monsters run off together where they can be alone. Touched by the scene, everyone agrees to let the two monsters live happily ever after. All that is, except Onashisuni, who still wants the blood. Sometime later while exploring the island, Ippie runs across a human-sized monster which he eventually figures out is the child of Erabus and Redmoon. It is subsequently named Hafun. Ippie writes to Suzuki about the new monster who tells Katsuji. When Onashisuni finds out about the new monster, he tries to abduct Hafun but manages to kill him in the process. Erabus and Redmoon become enraged and chase the men into an Okinawan village which they destroy. Once again, the island is a war zone and Katsuji and Keiko return to cover the story with Suzuki. As the two monsters rampage across Okinawa, Ippie and Suzuki sight Godzilla approaching from the north. Though the two boys know what Onashisuni did was terrible, they also know that the two monsters should be stopped. When Godzilla comes on the scene the U.S. military is content to sit and watch the monster take on Redmoon and Erabus alone. Godzilla is overwhelmed when Redmoon comes at him from the air attacking his head multiple times. The two trade ray blasts and then Erabus unleashes a blast of poison gas (inhaled earlier) on Godzilla, who falls into the sea as people wonder if he will lose the battle. Godzilla becomes enraged though, regains his strength, and throws Erabus into the sea which had caught fire during the battle. He then badly wounds Redmoon in one of his wings. Ippie cries out to Godzilla to let up on his attack and Godzilla lets Redmoon retreat back to the moon.

Monsters Converge on Okinawa: Showdown in Cape Zanpa (1973) by **Hiroyasu Yamaura and Jun Fukuda** A snowy glacier is rocked by seismic activity and a massive explosion shoots forth from a crevice. Godzilla, in the vicinity, roars as he watches a huge trail of white smoke ascend into the heavens, and then dives into the ocean. The explosion even startles a sleeping Mothra on Infant Island who awakens and takes flight. Anguirus is also alarmed on another island and heads out to sea as well. As all three monsters head north towards Japan, the title appears on screen: MONSTERS CONVERGE ON OKINAWA: SHOWDOWN IN CAPE ZANPA. Radar techs in the Japanese self defense force monitor the three monsters. [“Godzilla is near the Boso Peninsula!” “Mothra is headed east—northeast over Awaji Island!” “Anguirus is in the vicinity of Oshima Island!”] Soon Godzilla, Mothra, and Anguirus all meet at Mt. Fuji while the defense forces send a deployment of maser tanks to intercept them. Though the defense force doesn’t attack, they monitor the monsters closely from helicopters and wonder aloud what they are doing there. Later, a news report covers the event and mentions that the monsters have since dispersed. Watching the report is a long-haired young man named Futoshi Kan (age 26), a reporter. Futoshi is currently at a TV studio where the program, *Travel and Folklore*, is soon to air. Whilst walking down the hallway,

Futoshi shows the host, Aoki, a unique dagger he recently discovered. When he pulls it out of his jacket, he nearly runs it into Nami Shindo as he rounds a corner. Aoki introduces Nami, an Okinawan folk-dancer and the program's slated guest, to Futoshi. Nami, who seems to recognize the dagger (called the "Secret Sword"), later performs a ceremonial dance on air. As she does, behind the camera, Futoshi reveals to Aoki he found the "secret sword" in a Naha thrift shop in Okinawa. As Futoshi returns home to his apartment late that night, he is attacked by a mysterious assailant who strikes a blow to the back of his head and steals the Secret Sword. Futoshi awakens the next day to be surprised by Nami in his apartment. While Nami apologizes to Futoshi for coming in uninvited, she is distracted by a TV news report that Mothra was seen in Zanzibar that morning. Mothra causes a surprising amount of destruction, blowing cars into the air and even causing a gas station to explode. Soon jet fighters engage the monster and drive her away. Futoshi switches off the television and berates Nami for sneaking into his apartment. Nami reveals that she has a vested interest in the Secret Sword because of recent events in her hometown in Okinawa. There, at the ruins of the old Azumi Castle used to be a fountain but it has recently dried up. This correlates with a prophecy passed down from her grandfather that when the fountain runs dry, something terrible will soon happen. Supposedly, the Secret Sword is the key to the mystery. Nami says that Mothra's presence in Okinawa further proves her grandfather's story. Futoshi takes Nami to his bedroom where he reveals to her the real dagger—the one stolen the previous night was in fact a fake that Futoshi brought to the studio so as not to jeopardize the real one. Nami offers Futoshi double what he paid for the sword but he refuses and tells her he'd rather go to Okinawa with her to solve the mystery of the sword. Nami agrees but unbeknownst to them, a mysterious man in dark sunglasses is eavesdropping on them. The duo board a cruise ship bound for Okinawa. Also on board are a group of men from the Earth Development Association (the EDA), which have a vested interest in Okinawan land development. The men are being interviewed by a group of reporters. The oldest of the group, Kimura, tells the reporters about the dangers of earth's over-population and the plundering of its natural resources. They hope their newest project in Okinawa can solve these problems. Meanwhile in his cabin, Futoshi frets to Nami about his mystery assailant—whom he thinks he has glimpsed on the ship—returning to try and steal the real sword again. Elsewhere, as the ship's captain drinks his coffee, he gets an alarming message that a huge object is fast approaching them at fifty knots per hour. The captain, along with many of the passengers, runs outside with his binoculars to spy Anguirus swimming dangerously close to the ship which is rocked violently as he swims past it. Members of the EDA watch with concern as Anguirus swims south towards Okinawa. As Futoshi and Nami return from the deck to Nami's room, they are disturbed to find that the door has been unlocked in their absence. However, the Secret Sword is safely hidden strapped to Futoshi's ankle. Elsewhere, in the cabin of the EDA men, Kimura comes to the realization that their Secret Sword is actually a fake and they must seize the real one. Later that night, as Nami prepares to bathe, she is abducted by one of

the EDA men. Futoshi becomes concerned for Nami and goes looking for her while at the same time, the EDA men deliver an anonymous note to the captain that the young writer and the ceremonial dancer have in their possession a weapon used in a murder. This prompts the captain to seize the dagger from Futoshi. Though the EDA men ponder throwing Nami overboard, they instead lay her unconscious body on deck, and when she is found, the ship's doctor merely believes she has had too much sake and passed out. Meanwhile, the man in sunglasses turns out to be an Interpol agent and confiscates the dagger from the Captain, then informs Futoshi of the fact when they dock in Okinawa. Futoshi and Nami drive to the castle ruins of the Azumi where they find the dried fountain and also a large stone door which they are unable to open without the Secret Sword. The Interpol agents, Tamura and his partner Noguchi, use the dagger to try and open the door once the duo has left. Unbeknownst to the agents, Futoshi and Nami are now spying on them with binoculars. Meanwhile, deep underground, the men of EDA rendezvous with a man in a white lab coat who tells them their plans are on track for tomorrow morning. He takes them to a huge room where he unveils an eerie, mechanical monster atop a gold pedestal. The scientist introduces the monster as Garugan, an 80-meter tall robot with an overkill of laser weaponry. They then toast to the machine and Kimura reveals that after Garugan decimates the human race, they plan to auction the planet off to other alien races. As the aliens leave their base via station wagon, they are followed by the Interpol agents in a sports car. Tamura has followed the aliens to a hotel under construction and engages in a gunfight with them. Elsewhere, Futoshi and Nami visit her grandfather and interview him about the fountain and the accompanying legend. Later, as Nami lazes around the pool in a bikini, she and Futoshi are beset by the Interpol agents who grab them both and dive into the pool. Just as they do so, the aliens drive by but are unable to spy their prey and leave. When the four surface from the pool, the agents reveal their true identities and the fact that they were only trying to protect them all along. They also disclose that they discovered the EDA men in Paris nearly a year ago and had been trailing them ever since. They also return the Secret Sword to Nami and Futoshi. As the group discusses the mystery of the aliens in a hotel, sirens go off and the TV airs reports of Angirus nearing Zanzibar. That night, Angirus is confronted by maser tanks and aircraft and retreats into the sea. The aliens take note of the monster's appearance and become worried. The next morning, the heroes follow the aliens back to their base in the vicinity of Azumi Castle. Futoshi figures out exactly how to place the Secret Sword on the stone door and it opens immediately. As the four explore the cave, they happen into the alien's lair and spy the massive Garugan. However, the aliens were aware of their presence all along and trap them in Garugan's silo. When the monster takes off, the heroes will be roasted alive. Tamura uses a miniature flame thrower device on his person to cut his way through the iron bars imprisoning them and the heroes manage to escape in the nick of time. Garugan breaks free from his silo. The aliens, escaping in their station wagon, all congratulate one another at the sight of the mechanical menace. Garugan marches on Okinawa and makes short work of the U.S. Air Force base

there. Garugan hears a monstrous cry and turns around to find himself opposed by Anguirus in the sea and Mothra hovering over him in the air. In a car, the heroes rejoice at the sight of the monsters while Tamura remarks he knew there must have been a reason the monsters converged at Mt. Fuji earlier. Garugan boils the water with his laser beams, scorching Anguirus and then takes aim at Mothra. Anguirus retaliates by leaping into the robot and body slamming him. The heroes decide that they must help the monsters and believe they can shut down Garugan by attacking the aliens. Garugan wades into the ocean, looking for Anguirus who has disappeared underneath the waves. Underwater, Anguirus bites into Garugan's leg, while Mothra attacks its head. Garugan responds by unleashing its full arsenal on the monsters who are quickly overwhelmed by Garugan's firepower. Godzilla makes a dramatic entrance, though the aliens still believe their monster will triumph. The three monsters team up on Garugan and at one point, Godzilla and Garugan's ray blasts collide. The aliens arrive at Naha Airport where they board an awaiting Cessna. As the plane takes off, the heroes chase it down in their car to no avail. Futoshi curses as the car skids to a halt but Tamura calmly steps out then takes a detonator out of his coat pocket and the plane explodes. "I planted a bomb on the Cessna last night," he explains knowing full well it was the aliens' plane. In the fiery wreckage, Futoshi and Nami are shocked to see the true form of the aliens as ape-men. Garugan seems weakened by the aliens' defeat, and falls into the water after another blast from Godzilla's ray. Godzilla communicates to his two allies to deliver the killing blow. Mothra flies to Anguirus and airlifts him over Garugan, dropping the spiky monster on Garugan's head. The machine is knocked underwater and when it resurfaces, Mothra picks it up by the head and flies it high into the air but still it attacks her. When she releases it, Godzilla trails its fall to the sea with his atomic breath and the robot begins to melt into nothing. Godzilla and his cohorts roar in triumph. Later in the day, water again flows from the fountain now that Garugan's silo has been destroyed. Watching in celebration are Nami and her grandfather holding the Secret Sword. Later, Nami and Futoshi see the Interpol agents off on a Boeing 747. Nami asks Futoshi if he plans to return to Tokyo but he says he plans to stick around and study more Okinawan folklore to her delight. Futoshi makes a remark about Godzilla who stands around Garugan's remains with Mothra and Anguirus still celebrating their victory with large, white clouds in the background.

Tokyo S.O.S.: Godzilla's Suicide Strategy (Date Unknown) by **Hiroyasu Yamaura** At the middle of the night at the Prime Minister's private residence in Shibuya, a mysterious man clad in sunglasses approaches the house. When police order him to stop and open fire, their bullets leave him unfazed and he incinerates them with a light beam. The man marches into the Prime Minister's bedroom and tells him that he is the private messenger of the Titan Star People

of Galaxy 23 and that, "I'll help you out of public life. I want you to sell Japan's land and the people of Japan to our star." The Prime Minister refuses and the messenger tells him that he has ten days to reconsider before the alien disappears. The incident is reported in the media and is laughed off by the Prime Minister's Cabinet as an extremist posing as an alien. However, a young scientist named Yosuke Mitsumoto investigates the location of Galaxy 23 and sees that it is soon to be consumed by a dark nebula. Yosuke is even able to tell that the star has similar weather conditions to earth, though no one but his fiancé Emi, a reporter, takes the claim seriously. Emi and her photographer Zentaro are given an assignment to do a story on Godzilla, whom they search for via helicopter piloted by the unpleasant Hayato Ichimonji who has an attraction to Emi. The helicopter eventually spots Godzilla in the Japanese Alps of all places. Shrouded in fog, Godzilla points to the sky and roars before disappearing from view. Later that night, Emi wonders what the monster was pointing to. Yosuke tells the Air Force about Godzilla being riled up by something in the skies but they too ignore the warning. As it turns out, Gigan, resurrected and now under the control of the Titan aliens, is approaching earth from space. The next day, a mysterious hurricane suddenly generates in Suruga Bay and heads for Japan. When the defense forces again won't heed Yosuke's suspicions, Emi gets Hayato to fly them close to the storm in a twin engine Cessna to investigate. In a stunning maneuver, Hayato flies them right over the eye of the storm where they can clearly see Gigan in the center, somehow manipulating the hurricane. This time when they warn the Air Force, they respond by sending a missile, but it is too late and the missile is deflected and detonates in Kyushu where it does terrible damage. As a result, Japan's livestock and agricultural economy is devastated. When the hurricane approaches the Japanese Alps, Gigan is confronted by Godzilla and runs away. However, the Titan aliens have a backup plan to deal with Godzilla—Chamelegon, a robot monster made of a special alien metal invisible to the naked eye. The invisible Chamelegon is loosed upon nearby cities and uses ultrasound to alert Godzilla to his presence. When Godzilla shows up to battle the monster, which the populace cannot see, they believe Godzilla to be attacking them. ["Godzilla is crazy!" "Godzilla is destroying the city!"] The defense forces attack Godzilla with air and ground forces and Hayato's sister is injured in the conflict, turning him against the monster. Emi and Yosuke, on the other hand, spy Chamelegon through an infrared lens and learn the truth. Hayato joins the battle via the Air Force's helicopter corps and strikes Godzilla's eyes with a missile. A chemical dye is then launched at Godzilla which blinds him in both eyes. Chamelegon disappears and Godzilla staggers off into the Alps where he is later presumed dead. When Hayato learns what he has done and that Chamelegon was to blame, he is racked with guilt. "The nuisance of Godzilla is defeated at last!" shouts the Titan commander in jubilation. When food is sent to Japan from other countries as part of a relief aid, Gigan and Chamelegon destroy the planes carrying them. Guerrilla troops of the Titan Aliens also set fire to warehouses storing food so that there is a food shortage crisis in Japan. Meanwhile, a guilty and starving Hayato searches the Japanese Alps for Godzilla with Emi, who

begins to develop romantic feelings for him. “Godzilla is dead...” they conclude. The ships of the Titan aliens appear in the skies over Tokyo. The aliens demand that Japan surrender to them and that they are to signal this by flying a white flag from Tokyo Tower the next morning. Government leaders discuss the ultimatum immediately in an emergency Cabinet discussion. While they do, the people that fear hunger and death demonstrate outside the Houses of Parliament. Other demonstrators demand a confrontation with the aliens. Now a torn country, Japan begins to collapse from the inside. The Prime Minister appeals to the populace on television. “If Japan surrenders, the Titan star people will attempt to conquer the whole Earth next. Now is the time for the Japanese people in order to save the whole world, to devote themselves!” The next morning, instead of a white flag hanging from Tokyo Tower, it is the flag of Japan signaling the people are ready to fight. Gigan and Chamelegon march on Tokyo but are opposed by the self-defense forces. An angry Hayato tries to confront the monsters in his helicopter but is shot down. Just as Gigan is about to step on him, Godzilla bursts forth from beneath the ground. Hayato watches in tears as the blinded Godzilla goes into battle to save him. “Hang in there, Godzilla!” he shouts. A tearful Emi and Yosuke also watch the battle. Using sound alone, Godzilla confronts the two space monsters and wins. Hayato cries in happiness at Godzilla’s victory. Several days following the invasion, Hayato boards a jumbo jet for Europe, sad that Emi has seemingly chosen Yosuke over him. However, when he gets on board, he discovers Emi is already there waiting for him...

***Godzilla, King of Monsters (1978)* by Shuichi Nagahara** A cargo ship, the Fuku Maru, sails through the Pacific Ocean. On board are brothers Isamu (age 23) and Tamotsu (age 29) and their father Captain Ryuzo Kagami (age 62) along with the rest of the crew. Ryuzo mentions how they will soon pass Bikini Atoll when suddenly a fog rolls in and the skies become dark. Thunder strikes and then an explosion rocks the boat and they wonder if it is an underwater volcano. The ship is sucked into a swirling vortex, and later the family awakens in a strange underwater cave. There they find the bodies of their fellow crewmen drained of blood, and also notice a strange craggy rock formation. Tamotsu and Ryuzo are soon attacked by giant bloodsucking parasites. His father and brother now dead, Isamu escapes the creatures by jumping into the ocean and swimming through an underwater tunnel until he finally reaches the surface. There, he is eventually rescued by a fishing boat. At a nuclear power plant in Japan, the Science and Technology Agency security manager Tadashi Tachibana (age 35) presides over a meeting regarding traces of radioactivity recently found in the ocean. Later, he reads of the Fuku Maru accident and its lone survivor which piques his interest. Yoshinaga Okamoto of the Marine Accident Inquiry Agency interviews Isamu. Okamoto reasons that the vortex that swallowed the Fuku Maru is likely responsible for hundreds of ship disappearances

over the years and compares the area to the Bermuda Triangle. Tachinaba tries to see Isamu but can't due to the onslaught of reporters at a press conference. Later, Isamu angrily recounts the story of his family's death to Tachinaba in a hallway after the press conference is over. [A flashback of the event is inserted here.] Isamu wants to team with Tachinaba, who is going to Bikini Atoll to study the insects he dubs "Shokilas", to kill the parasites. Tachinaba bids his pregnant wife Mie goodbye and sets off for the Pacific. Meanwhile, the Taisho Maru, a freighter containing nuclear waste (which it plans to dump illegally), is sunk by an unseen force and bursts into flame. On the research vessel, Isamu boards a small submersible with Tachinaba and together, the duo finds the underwater cavern. Isamu notes that the giant rocks he saw earlier have vanished. Tachinaba informs Isamu what he saw was likely Godzilla's dorsal plates and that the monster has now likely revived and left. In Tokyo, Tachinaba, reunited with his wife, regrets that he will likely be away researching Godzilla when the baby finally comes. At work, Tachinaba is introduced to Dr. Sakharov of the Academy of Sciences of the USSR. Sakharov reveals that Godzilla was recently sighted in the Soviet Union after a nuclear accident there. They watch a film of the accident and eventually Godzilla makes a dramatic entrance which enrages Isamu. Dr. Sakharov reveals the area was plagued by giant insects—the Shokilas—afterwards. Later that night, Isamu goes for a swim with his lover Eiko and recounts the story to her. On the news, Tachinaba sees that uranium from the power plant has recently been stolen. The thieves, believed to be extremists, were sighted stealing the plutonium and speeding away in a refrigeration truck. Tachinaba and his boss Shinada track down the extremists and try to negotiate with them when Godzilla appears, attracted by the stolen radioactive materials. People across the nation watch in awe as Godzilla returns to Japan, including Mie who fears for her husband's safety. Godzilla chases the truck into an amusement park and corners it near a haunted house and a Ferris wheel. The truck detonates in a huge explosion leveling the amusement park. However, Godzilla absorbs the radiation. People across Japan panic and try to evacuate Tokyo in fear before Godzilla can arrive there. In the chaos, there is a huge car accident which causes an explosion along an interstate which Tachinaba and Shinada barely escape. Mie becomes so stressed that she goes into labor during the evacuation, and as she gives birth, Godzilla is sighted in the area. Later, Tachinaba manages to find Mie's dead body in the hospital after Godzilla passes. While the monster becomes embattled with the defense forces, Godzilla blasts helicopters from the sky with his atomic ray. Isamu and Eiko glimpse Godzilla in action as well but manage to survive the chaos. The next day, there is a montage of the destruction/aftermath on news across the world. During an aerial search for the monster, Godzilla is discovered resting on the seabed. A submarine is sent to intercept Godzilla—which he destroys—while the government discusses their next steps to confront the monster. Godzilla soon resurfaces near the Nankai Nuclear Power Plant. In an effort to distract Godzilla from the plant, flares are launched into the air but Godzilla attacks nonetheless. As the self-defense force is powerless against Godzilla, a Godzilla Disaster Countermeasures Headquarters is established. Someone gives the Prime

Minister the idea of an induced eruption at Mt. Mihara. Even after the death of his wife, Tachinaba is still reluctant to kill Godzilla while Isamu is ready as ever. However, Tachinaba agrees to lure Godzilla to Mt. Mihara with plutonium via boat, the Kongo Maru, which Isamu will pilot. The inhabitants near Mt. Mihara evacuate as it begins to erupt. Wearing radiation-shielding clothing, Tachinaba and Isamu take the plutonium up Mt. Mihara. Godzilla surfaces and follows the plutonium trail up to the mouth of the crater but is bathed by the erupting lava for his trouble. The characters watch in sadness as Godzilla screams as the lava burns his skin. Yet, Godzilla still manages to crawl off the island and slip into the sea. Everyone is silent. Later, Godzilla is traced back to Bikini Atoll, where he is confronted by combined U.S. and Soviet military forces. In a spectacular naval battle, Godzilla confronts and destroys destroyer-class ships and submarines until the Russians finally nuke him. Blood bubbles from underwater as Godzilla disappears and is presumed dead. Months later, Godzilla surfaces on the American coast, his eye set on a nuclear power plant...

***A Space Godzilla (1979)* by Nobuhiko Obayashi, Mitsutoshi Ishigami & Sakio Hirata** In Arizona, at the Hughley Radio-Astronomy Observatory, Dr. W.C. Wiseman has received strange radio waves from a dark nebula. His Japanese assistant, Taro Seno, reinforces that a dark nebula should swallow all energy and therefore it should be impossible for radio waves to be coming from one. In Japan, while walking along Kujukiri Beach, five-year-old girl Momo stumbles upon the dead body of Godzilla. Soon after, the defense forces are spraying the corpse with preservatives while reporters swarm the carcass. Dr. Fukuda, a biologist, and Dr. Ohira, a pathologist, determine that the cause of Godzilla's death was diabetes. An autopsy of grand proportions takes place wherein cranes drag out Godzilla's intestines and helicopters lift out the monster's liver. Godzilla's brain is loaded onto a truck under the supervision of Dr. Miki and taken to Tsukuba Science City. Upon examination, it is determined the brain is, in fact, not dead. Taro Seno recognizes the brain waves as being similar to the radio waves from Wiseman's dark nebula. Back on the beach, Dr. Nakasone, an authority on laser photo coagulation, halts the progression of malignant cells in Godzilla's body. Momo is besieged by reporters and tries her best to hide from them, eventually hiding inside of Godzilla's carcass. There, she finds a baby Godzilla and tells the scientists. The baby is removed from the womb and placed in a water tank for preservation. Professor Nakasone gives a briefing to the Prime Minister on his efforts to cure Godzilla's diabetes. The Prime Minister advises him not to revive the destructive Godzilla. Elsewhere, Momo sings a lullaby to the baby Godzilla in the tank. Later, Professor Miki brings in a psychic to communicate with Godzilla's brain. The psychic tells the government and the press the true nature of Godzilla. In fact, the monster is a female alien named Rozan from the Planet Godzilla. Rozan hoped to return home to give birth to her baby before she

became ill. Learning that Rozan's baby is alive, Chairman Nanino of the Humane Treatment of Animals Society begins a passionate "Don't Kill Godzilla" movement with the help of Momo. The campaign is successful, and the Prime Minister decides to help the monster and her baby return home. Rozan's body is repaired/reconstructed into a rocket with the baby inside her—along with a pair of Momo's red shoes. Momo is allowed to hit the ignition button and Rozan launches into space and soon warps out of the Milky Way Galaxy. When Rozan is attacked by a group of rock-like flying alien birds, she detaches her own arm to distract them in order to get away and protect her baby which she has named Ririn. Later, Rozan warps into the desert of space where her body becomes distorted like a piece of origami. Rozan gouges out her own eyes and throws them into space, causing an explosion which frees Ririn and herself from the space desert. Back on Earth, one of Momo's eyes is mysteriously injured and she must wear an eyepatch. Rozan finally reaches the Planet Godzilla and releases Ririn to go find his father while she rests in space. The planet has been overrun by the Sumerians, a group of aliens resembling monsters from earth myth. The most fearsome of these aliens, all of whom are female, is General Gamoni. Ririn is captured by the Sumerians and brought before their queen, who delves into Ririn's memories of earth. The queen decides to send a virus to earth that will cause the human population to go insane and kill each other. When Ririn refuses to help the Sumerians they torture him, which Momo can somehow sense on earth. Rozan senses this as well and awakens, while Ririn's father, Kuunin, heads to the palace to rescue his son. He and Rozan arrive at the same time but the Sumerians burn her from the sky. Rescuing Ririn, Kuunin retreats back to a cave with other surviving members of the Godzilla species. To their surprise, a pair of Sphinxes (part of a slave race ruled over by the Sumerians) arrive and offer their help in overthrowing the evil aliens. The Godzillas and the Sphinxes storm the palace and overthrow it. Kuunin and Ririn battle Gamoni atop floating debris above the planet's atmosphere. Ririn bites the general's leg, while Gamoni's snake-like neck constricts Kuunin. At the last moment, Momo's shoes project a lullaby from earth that distracts Gamoni long enough for Kuunin to tear his head off as the Sumerians watch. The Sphinxes leave the planet in a pyramid spaceship while Kuunin sadly reflects on the state of the earth. He suggests that someday Ririn, who wears Momo's boots around his neck, return there.

***Godzilla Resurrected (1980)* by Akira Murao** During the eruption of Mt. Kiso Ontake in the Japanese Alps, reporter Shinpei Muraki flies over the volcano in a helicopter to take photographs. In the chaos, he believes to see a dinosaur emerge from the crater and snaps a photo of it. He also spies a young woman—Akikuko Inamura, daughter of the famous Dr. Inamura—fleeing the scene, carrying what looks to be a prehistoric fern. Muraki rescues her and the two depart the erupting

volcano. Soon after, a U.F.O. is spotted over the Shinshu-Matsumoto area. When Japanese Air Force fighter jets intercept it, they discover a pterosaur-like monster and are subsequently destroyed. Muraki and Akikuko conclude this new incident is related to the dinosaur they saw emerge from Mt. Kiso Ontake. Akikuko also introduces Muraki to her father, Dr. Masao Inamura, who has just invented the first "Laser Nuclear Power Plant" at the Kanto Atomic Energy Research Institute using a new element dubbed "reiconium". As the trio discuss recent events, they take note of a mysterious ship sinking in "Devil's Triangle" on the news. Dr. Inamura recognizes the ship, the Shigefuku-Maru, as belonging to the Kanto Atomic Energy Research Institute and fears it may have been dumping nuclear waste illegally. Survivors of the ship wind up in a strange cave inhabited by man-eating plants and giant parasites. Only one crew member, Isao Kagami, escapes. Elsewhere, Muraki and Akikuko continue their investigation into the monster which takes them to Kurobe Dam, where a new reptilian beast dwells beneath the surface. Akikuko, drawing on her Chinese heritage, theorizes that all three creatures may be the same form of the transforming monster Bagan, a creature from Chinese mythology. The military confronts the monster only to have it disappear and soon afterward, are confronted by the Ape Beast. The creature also disappears and is replaced by the flying Dragon Beast. Akikuko and Muraki are assigned to a Monster Task Force to help counter Bagan. Meanwhile, as Isao Kagami is rescued, he recounts his horrifying tale and reveals to the world that he saw a sleeping Godzilla. Dr. Inamura returns to the area where the ship sank with Kagami to investigate but they are intercepted by a nuclear submarine full of spies who wish to kidnap Dr. Inamura to learn how to manufacture reiconium. Kagami saves Inamura, but in the process crashes the submarine into the underwater cavern and awakens Godzilla. At the same time in the Northern Alps, the defense forces unleash all their resources on the Ape Beast, including a new super weapon dubbed Flying Angel, only to have Bagan transform into its Dragon Beast form. The Dragon Beast flies south where it battles the revived Godzilla. The battle is short-lived and Godzilla soon resurfaces on Kujukuri Beach heading for the Kanto Atomic Energy Research Institute. The defense force launches another new weapon, the Giant Basu, alongside the Flying Angel to deal with the Water Beast. However, Bagan makes short work of the super weapons. Bagan intercepts Godzilla at the Kanto Atomic Energy Plant, where the mythical monster overpowers Godzilla and causes him to collapse onto the nuclear reactor. However, Godzilla absorbs the nuclear energy and revives, stronger than ever. He blasts Bagan from the sky, killing the beast for good. Godzilla slips back into the waters and leaves Japan in a state of panic. The nations of the world hatch a plan to inject Godzilla with reiconium and then ignite it via laser beam from a satellite which will cause nuclear fission within Godzilla's body. However, a bedridden Dr. Inamura refuses to help. Akikuko is off trying to salvage some belongings from an old Inamura family home when Godzilla appears. Akikuko barely escapes the monster by running into the sewers where she is nearly killed by poison gas. Later, she and other survivors try to escape to a mountaintop by gondola lift but a fire started by Godzilla kills the power, stranding them.

Eventually, Akikuko is rescued by Muraki and this dangerous turn of events inspires Inamura to use the reiconium on Godzilla. Godzilla is lured to the Bayonnaise Rocks in the Philippines where he is bombarded with the reiconium and then blasted with laser beams from the satellite Red Bird. Godzilla's body turns white and then vanishes in an explosion. As Dr. Inamura watches the explosion from a nearby boat, he sees a vision of his dead wife and then drops dead himself. Later, Akikuko learns her mother died of radiation poisoning from Hiroshima when she young and that her father had suffered from radiation poisoning most of his life as well. She and Muraki read in her father's diary that Godzilla is immortal, and will always survive so long as nuclear energy exists on earth. True to the doctor's prediction, months later, Godzilla washes ashore in the U.S. near a nuclear power plant. His eye snaps open and the monster king lets loose a defiant roar.

***Godzilla King of the Monsters in 3-D (1983)* by Fred Dekker** When a meteorite collides with a national defense satellite in space, a nuclear warhead is accidentally launched at the earth. When it detonates in the South Pacific, it awakens a giant prehistoric monster. Soon after a Japanese fishing trawler disappears but later is found badly burned. It is towed into San Francisco where it is examined by the U.S. government. Reporter for the San Francisco *Chronicle*, Dana Martin sneaks aboard the ship where she finds a prehistoric trilobite and a badly burned survivor who stumbles out of the shadows mumbling, "Gojira...Gojira." Dana takes the trilobite to paleo-biologist and dinosaur expert, Gerald Baling. On Oto Island in Tahiti, American Special Forces troops bear witness to a giant creature that comes ashore and destroys a small village. Meanwhile off the coast of Mexico, Navy Colonel Peter Daxton is leading an investigation into a sunken Russian sub. Watching him the whole time is his arch nemesis, the Russian agent Boris Kruschov, whom Daxton maimed in a fight years earlier. Where Kruschov's hand should be is now a retractable steel blade. Daxton recovers two nuclear missiles from the sub and takes them back to the U.S. Daxton also discovers a videotape revealing what sunk the sub: a giant reptilian monster. After this Daxton returns home to his son Kevin—a misfit who has a love for lizards and Houdini-style escape tricks. Daxton doesn't stay home for long and is soon called back to Mexico where a lizard "the size of a house" has washed ashore. Daxton takes Kevin and Dr. Baling along and concludes the beast (killed when it attacked the sub) is a dinosaur, though the military believes it to be from outer space. Baling tells Kevin the tale of Godzilla—a Japanese myth—as the carcass is shipped off to Presidio, Texas. Off the coast of California surfaces the dead beast's parent, a giant reptile several hundred feet tall. He destroys an oil derrick and tanker. This recent attack leads Baling to conclude that another member of the carcass's species is still at large. Later, when researchers studying the dead baby Godzilla begin to faint, Dr. Baling reasons the beast is a type of living nuclear reactor with regenerative properties that

predates the dinosaurs. Meanwhile, Kruschov kidnaps Kevin and uses him as leverage to demand that Daxton return the two nuclear missiles to him. Using his Houdini magic tricks, Kevin escapes Kruschov. Both seem to be killed when Godzilla surfaces near the Golden Gate Bridge, where the monster toys with cars trying to get away. The military arrives to confront Godzilla with tanks which cause him no major harm and seem only to anger him. Godzilla smashes the bridge with his fists, destroying it, then proceeds to trample Ghirardelli Square before heading on for the heart of San Francisco. As Blackhawk choppers and F16 fighter jets battle Godzilla, Daxton, Balinger, and Dana launch a plan to lure Godzilla back out to sea via calls of the baby Godzilla (taken from the sub recordings) and then kill him with the two nuclear warheads. Balinger and Dana go to Alcatraz Island to play the recordings of the baby Godzilla while Daxton readies the nukes on a chopper. Before he can take off, Kruschov, with Kevin in tow, reappears and demands Daxton hand over the missiles. As the chopper becomes airborne, the two enemies fight over the city. As Daxton hangs from the chopper and nearly meets his doom at the blade hand of Kruschov, the Russian suddenly falls out of the helicopter. Godzilla, immediately below, catches the Russian in his hand and then incinerates him. After the chopper crashes, Godzilla goes on an all-out rampage, roasting tanks with his flame breath and then literally tearing the city apart as though in search of something. At a critical moment, Godzilla finds the warehouse where his dead offspring lies just as Dana activates the recording. Godzilla heads for Alcatraz. Daxton and Kevin haul one of the nukes from the wreckage to a waiting Scorpion-78 helicopter prototype and fly off for Godzilla. As the chopper takes off, Daxton's co-pilot falls out, resulting in Daxton asking Kevin to fire the warhead at Godzilla. "I'm sorry," Kevin says as he fires the nuke into Godzilla's roaring mouth. As Godzilla falls to his knees in pain, Kevin falls from the chopper and the beast catches him in his giant hand. Kevin weeps as Godzilla takes his final breath.

***Godzilla Resurrected (1983)* by Shuichi Nagahara** As Mt. Otake erupts, Director of the Information Science Center, Shinpei Muraki, flies over the volcano in a helicopter to observe. From the air, he spies a young woman—Akikuko Inamura, daughter of the famous Dr. Inamura—fleeing the scene. Muraki lands the chopper to rescue her. Together, the two develop film Muraki took of the eruption, and are shocked to see what looks to be a Tyrannosaurus being spewed from the lava. They decide to take the photos to Akikuko's father, along with Dr. Radner, a nuclear physicist. They are surprised to find two masked men trying to abduct Dr. Inamura who suddenly flee upon the sight of the others. These terrorists were after Dr. Inamura because of his ability to manipulate "reiconium", a new kind of cleaner and more powerful nuclear energy which has the potential to be used as a weapon. Later, reports of monsters begin appearing around Japan. A giant ape is seen near Lake

Saiwa and in the same region, a reptilian water monster. Akikuko deduces that all three beasts, including the Tyrannosaurus, are different forms of a monster from mythology known as Bagan. Meanwhile, a freighter in the Pacific (in the process of illegally dumping nuclear waste) is mysteriously sunk. Survivors wind up in a strange cave inhabited by man-eating plants and giant parasites. Only one crew member, Tagami, escapes and later theorizes the cave was actually a part of Godzilla's body. Tagami connects with Dr. Inamura and confesses the illegal dumping. Dr. Inamura goes to the seaside nuclear facility to investigate and finds himself kidnapped by the terrorists. As they lead him to a submarine docked nearby, Godzilla surfaces on the trail of the nuclear waste. The terrorists flee and Godzilla absorbs the waste's radiation. At the same time in the Northern Alps, the self-defense force unleashes all of their resources on the Ape Beast, which retreats into a tunnel in the side of a mountain. A flying Dragon Beast emerges from the mountain and takes to the skies where it decimates a squadron of jet fighters. Injured during the fight, the Dragon Beast dives into the water and rejuvenates into a new form, the Water Beast. The defense forces launch several of their newest weapons to deal with the Water Beast. Among them are the Giant Basu, a vehicle with a giant arm capable of picking up a submarine, special planes used by the Flying Angels called VTOL (vertical take-off and landing) fighters, and also the Super Beetle, a submersible capable of an amazing range of motion underwater. The Water Beast is found in the Sea of Japan and torpedo blasts manage to sever one of its arms. Just as the defense force feels they have gained the upper hand, Godzilla appears and begins battling the monster, who transforms back into its dragon form and attacks Godzilla from the air. When Godzilla injures the beast, it heals by transforming back into its water form. The Super Beetle arrives as Bagan changes back into the Dragon Beast, and between the two battling monsters, the super weapon is destroyed. The Dragon Beast flies off onto a mountain top and transforms into the Ape Beast. Godzilla follows and the Ape Beast attacks Godzilla, badly tiring the monster. Godzilla collapses and the Ape Beast disappears. When Godzilla rises back up some time later, he heads for the Kanto Nuclear Power Plant and absorbs all of the plant's radiation. Ready for a rematch, Godzilla tracks down Bagan still in his Ape Form and delivers a fierce beating. Changing back and forth between its various forms, Bagan soon begins to take on traits of all three at once revealing its true form. Unable to regenerate itself anymore due to Godzilla's attacks, Bagan finally falls into the water, dead. Next, Godzilla destroys the Numazu Factory Complex and then ignites an oil field on fire before slipping into the sea. The defense force implores Dr. Inamura to use his reiconium on Godzilla, who has surfaced in Izu. Inamura refuses, fearing the weapon is too powerful. Akikuko, who is riding on a ropeway while on her way to the family cottage in the Hakone area, finds herself stranded when Godzilla cuts the power to the area in his rampage. Muraki comes to her aid as part of a helicopter rescue team but the chopper is overwhelmed by the number of people in need of rescue. Muraki drops off with Akikuko and departs. The two watch as Godzilla blasts the rescue chopper from the sky. In need of a fast escape, the two find a hang glider and escape on the

wind currents. Akikuko returns to her father's laboratory and begs him to use the weapon against Godzilla, now having seen the monster's ferocity first hand. Dr. Inamura agrees, and a trap is baited for Godzilla on Beonase Atoll with radioactive fuel. However, the device malfunctions and Dr. Radner must go in to fix it. He is successful but Godzilla crushes him underfoot. Dr. Inamura presses the activation button for the reiconium weapon and nuclear fusion begins in Godzilla's body. The monster screams and dives into the sea. A huge explosion occurs and all are sure that Godzilla has perished. Dr. Inamura grieves for Dr. Radner and says, "As long as I shall live, I shall fight for peace in this nuclear age." Months later, Godzilla's body washes ashore on the west coast of the U.S. near a nuclear power plant. A narrator states, "As long as nuclear energy exists on Earth, Godzilla will live." Godzilla's eyes shoot open and he lets out a bellowing roar. [Title *GODZILLA RESURRECTED* flashes across the screen once more.]

***Godzilla vs. Biollante (1985)* by Shinichiro Kobayashi** A fishing boat is sunk by a mysterious fish monster in the night. The next morning, reporter Sayaka Mikumo and photographer Ken Ichijo find a body on the beach clutching a handkerchief on which is written the word "Biollante". When it is discovered the dead man was an employee of biotechnologist Dr. Genzo Shiranui, the duo go to see him and his assistant Makoto Tachinaba. Dr. Shiranui tells Sayaka that the man had gone fishing days earlier, and that was the last time he saw him which perks her suspicions. After Sayaka and Ken leave, Shiranui confronts an agent from the Middle Eastern Adelia Republic, the country which is funding his newest project dubbed Biollante. The agent says he had the employee killed because he was going to divulge the secrets of Biollante. Another tanker is sunk in the Japan Sea by a fifty meter monster the survivors say looked like a cross between a rat and a fish. Dr. Mikumo, father of Sayaka, investigates the creature with his daughter and both go to Dr. Shiranui's lab where the geneticist confirms to them that such a creature is not possible in nature but could be genetically engineered in the future. As Sayaka leaves the lab, she hears a faint voice calling to her though she isn't sure what it is. Dr. Shiranui consults with Tachinaba that the creature must be Deutalios—a rat/fish hybrid that escaped from the lab some time ago. The scientists then turn their attention to their newest experiment, a poisonous plant from India which they inject with special nutrients via radial rays. Shiranui cryptically remarks that he is sorry that "it is not a rose like she would have liked." Elsewhere, Sayaka tells Ken about the voice she keeps hearing though Ken laughs it off. Meanwhile, at the bottom of the sea near Oshima Island, Godzilla begins to stir. Sayaka returns to Shiranui's lab to further research her article. When the doctor ushers her into his office, she notices a photo of a young woman next to a rose. Shiranui informs her that is his deceased daughter, Erica. Sayaka asks if it is possible to prolong people's lives through biotechnology but Shiranui says

such an act would be pointless in our overpopulated world. Shiranui does tell Sayaka he believes perhaps one day scientists could create a new life form similar to a human with self-sustaining energy like a plant. Before he can elaborate, a tech bursts into the room to inform the doctor something has gone wrong with Biollante. As it turns out, the plant monster has escaped. When she arrives home, Sayako finds the self-defense forces questioning her father about the sea monster. Once they leave, she asks her father what Biollante means and he explains that it comes from the Norse legend of Violan, a water nymph. As the two discuss Shiranui's comments on extending human life via plant cells with Ken, news comes that Deutalios has come ashore in Tokyo Bay. The monster defeats the defense forces with its claws and flicks jet fighters out of the air with its whip-like tail. Suddenly, the water near Oshima Island glows, and a familiar blue ray shoots into the sky, destroying a jet fighter. Godzilla surfaces, Deutalios retreats, and the revived Godzilla stalks him underwater. That same night, Sayako has a dream where she is in a rose garden. When the roses bloom, they reveal tiny human faces that cry out to her. Sayako awakens and wonders if the dream was a communication from Biollante. The next morning, Ken fills her in on his research into Dr. Shiranui's past. Shiranui's wife died giving birth to their daughter Erica, who herself died at age 21 from an illness. Shiranui and Erica's fiancé Tachinaba left the country for several years to do research which Ken and Sayako theorize has to do with Erica and Biollante. In Yokohama Bay, a massive tidal wave is followed by Deutalios and Godzilla who engage in a savage battle. The citizens flee beneath the battling monsters' feet. The military attacks the kaiju and as Deutalios stays on land longer and longer, its skin begins to shrivel and change color. As Sayaka and Ken hurry to watch the battle, she again hears the voice of Biollante calling to her. Instead, she rushes to Dr. Shiranui's lab while Ken stays behind. The forest around the lab cries out to Sayaka as roses begin to bloom everywhere. Sayaka confronts Shiranui, standing near Erica's beloved piano, and asks if Biollante is a fusion of Erica and a plant. Shiranui confesses this is indeed the case and that the Adelia Republic is funding the experiment which he feels Erica would be pleased about. Sayaka responds, "Then why does she cry out to me?" Dr. Shiranui is shocked that Erica would communicate to Sayaka and not him and Sayaka accuses Shiranui of killing a man to keep Biollante a secret. Shiranui passes the blame onto the Adelian Agent, who overhears the conversation and chases after Sayaka after she flees the lab. Back in Yokohama, a laser canon severs Deutalios's tail. Godzilla pounces on the weakened monster and sinks his teeth into its throat, killing it. The monster king then proceeds to feast upon the beast's flesh. When the military attacks Godzilla, he completely obliterates them with his atomic ray and then heads for Shiranui's lab. Sayaka runs through the forest as the Adelian agent pursues her. Sayaka runs towards the only light she can see through the darkened forest, which turns out to be a fire started by Godzilla, now only 100 meters away. Dr. Mikumo and Ken arrive in a helicopter to rescue Sayaka but are unable to take off again once they land because of Godzilla. A hush falls over the forest and birds fly away in fright. Soon, the whole forest begins to bristle with life. The ground

cracks open and water shoots forth followed by a sharp cone-like object. Biollante has emerged at last. The forest begins emitting an antibacterial mist which irritates Godzilla's eyes. He sets the forest ablaze, but soon a heavy fog settles on the forest which extinguishes the flames. Seeing that his radioactive ray is now useless, Godzilla charges at the blooming Biollante, who shoots a white pollen into his eyes. Godzilla falls backwards destroying the lab, killing Tachinaba in the process of retrieving Erica's cells. Biollante then attacks Godzilla with vines and more pollen. When the defense forces join the fray and attack Godzilla with laser canons, the beams sear the pollen into his skin. Godzilla falls in pain and Biollante blooms a second blossom that reveals a human face within. Incensed, Godzilla blasts Biollante in the face and she explodes into thousands of spores. The defense force continues its attack on Godzilla, who retreats to the sea. As Biollante dies, Dr. Mikumo remarks, "If Godzilla is the bastard child of nuclear technology, Biollante is the gift child of biotechnology. Man has made another terror with his science." Back in the lab, one of Biollante's vines is lovingly wrapped around the dead Tachinaba. Afterward, it uncoils and begins playing a melody on Erica's piano as the spores dissipate into the night sky.

Mothra vs. Bagan (1990) by Kazuki Omori [First shot is of the earth in space, the camera zooms closer into the vicinity of Asia] When an avalanche occurs in the Himalaya Mountains, a huge black shadow emerges from the debris. Meanwhile in Tokyo, a young woman named Masako Tezuka (age 26) is giving a symposium on the earth's environment and its future [shots of melting icebergs and the tropical rainforest are shown]. When Masako is ridiculed, she drives home with Ando, a documentary producer, and ponders quitting. Over dinner, Ando and Masako look over satellite photos of a huge egg recently discovered in Borneo. They wonder if it is a dinosaur egg and decide to make an expedition to find out. At the Global Environment Headquarters, their boss Fukasawa (age 50) shows them photos of the avalanche in the Himalayas caused by global warming. Though Fukasawa wants to send them to there, Masako insists upon going to Borneo to investigate the egg. Meanwhile, houses begin to shake from huge footfalls in a small Nepal village which is soon consumed in a fire. Later, a monk observes a black mountain that has two glowing eyes that soon destroys his monastery. In Borneo, Masako and Ando are introduced to their photographer, Takuya Fujito (age 24), that will be accompanying them. Also there is their trip manager, Joji Minamikaki, who informs the group that their guide to the egg is a young boy raising objections from Masako. At Nepal University, Fukasawa investigates the recent incidents and is shown pictures of the decimated village which reveal huge footprints and claw marks. Someone brings up the legend of Bagan, a horrible monster from ancient legend. Back in Borneo, the crew speeds through the jungle in a jeep on their way to the egg. They come across a small village where they are offered food and hospitality

by the natives. They show the villagers satellite photos of the egg and the natives say it belongs to the “guardian angel of the forest,” Mothra. The next morning, the group travels up river by raft. While camping, they discover a cave with a huge mural on the inside showing Mothra battling a monster their young guide identifies as Bagan [Cut to Bagan in the Sea of Bengal submerging himself]. Next, the explorers discover the giant egg and begin filming it. In Calcutta, a helicopter observes Bagan [still a huge black form with no description]. Back in the cave in Borneo, the crew suddenly spies dozens of eyes in the darkness and two sets of smaller eyes watching them. In Calcutta, Bagan’s form is finally revealed as a “devilish” monster with horns and sharp claws. Fukasawa is called in his hotel room that night to be advised of the monster’s presence. Bagan begins burning the city down with his ray. Back in Borneo, the group can hear singing coming from behind the egg and spy two tiny women who run from them in fear. They are then flanked by several muscular native guards, who warn the camera crew to leave by next morning or they will kill them. The group agrees to be gone by the morning and one of the small beauties smiles at Masako. However, the smarmy Joji sneaks away from camp that night and knocks out the tribal guards with gas bombs then abducts the fairies. Joji takes the only boat back to the mainland, leaving the rest behind. The remainder of the group must run to escape from the angry natives and flee across an old suspension bridge, which breaks as the natives throw spears at them. The natives stop trying to catch the crew and instead begin to chant. In the distance, the giant egg begins to hatch. The fairies sing as a larva crawls from the egg. Masako, Ando, and Takuya decide to pursue Joji and travel over the jungle by hot-air balloon. From the balloon, they observe the larva heading out to sea, hot on the trail of the fairies in Joji’s possession. Meanwhile in the Bengal Sea, a submarine follows Bagan. The Mothra larva attacks the Singapore airport where Joji has just landed, with the trio of heroes hot on his trail. People in the airport begin to panic and the fairies cry out to Mothra as she is attacked by military helicopters while destroying the airport. Mothra counterattacks by taking down the helicopters with her silk webbing. Tanks and missile launchers attack her while the heroes escape by car. Masako, Ando, and Fujito have tracked Joji to a hotel in the city while Mothra proceeds on to Singapore. They figure out Joji is going to Malaysia by train next [cut to Joji at train station]. While Mothra crawls through the Singapore canals, she is attacked by missiles and a full military assault. The wounded Mothra then spins her cocoon on a hotel to the amazement of the locals, while the heroes chase Joji on the train. The fairies sing on the train while Joji sleeps and Mothra spins her cocoon. The military decides that the next morning they will attack the cocoon with MB 96 heat ray guns. In the Malacca Strait, Bagan sinks the submarine that has been following it. The next morning, the MB 96 heat ray guns attack Mothra’s cocoon but the monster survives. She emerges from the cocoon in her winged adult form and takes to the skies. The heroes finally catch up with Joji just as Mothra arrives and begins flying next to the moving train trying to get at the fairies. The conductor increases speed so that they can escape into a tunnel and avoid Mothra. However, they soon realize it is not a tunnel but the faraway black form of

Bagan. The train slams to a stop, killing Joji in the process. Bagan attacks Mothra with its lasers. The two monsters grapple and Bagan's sharp claws cut Mothra badly. Mothra fires a prism beam which scorches Bagan's face. Mothra grabs Bagan by the tail and flies him out to sea. Masako wakes up in a Bangkok hospital where she reunites with Fukasawa who informs her that he has been on the trail of Bagan. Fukasawa says he must go to the airport to get someone he thinks can help find Bagan [cut to international airport to reveal Miki Saegusa]. Fukasawa takes Miki to see a paleontologist and gives her a briefing on Bagan and asks if she can search for it at sea by helicopter like she did with Godzilla. Miki stares distantly and says she can sense someone calling for help. "Who?" Fukasawa asks and she replies, "Mothra." Miki, Masako, and Fukasawa drive off to find the fairies. Miki suspects they are in Ando's hotel room, who apparently absconded with them after the train wreck. Ando is at a business meeting to sell the fairies to a rich investor though Mothra comes to Bangkok before Ando can seal the deal. Mothra battles jet fighters over the sea and destroys them with her prism beams. Ando runs back to his hotel room to find Masako, Miki, and Fukasawa with the fairies. Masako angrily berates him and he tells her he wanted to sell them use the money to buy the documentary center for her. Mothra arrives and causes damage to the hotel while the fairies communicate telepathically with Miki. They tell Miki the history of Bagan and Mothra, while the military debates whether or not to open fire on Mothra with people so near her. The fairies tell Masako that Mothra sealed Bagan in Himalayan ice but since humans have caused global warming, the icy prison melted and Bagan was able to escape. The rising temperatures also triggered Mothra's egg to hatch. Miki indicates she senses Bagan and there is a tremor in the earth. Out at sea, Bagan develops wings and shoots into the air. Communication occurs between the heroes and the military who learn that the fairies can calm Mothra. Just as Mothra is about to land to pick them up, Bagan descends from the sky and mounts Mothra like a horse, strangling her from behind. Mothra knocks Bagan onto the ground but he quickly shoots his ray at her. Mothra crashes to the ground and Bagan approaches her from behind, lifts her body into the air, and begins biting her while Miki and Masako scream in terror. Mothra is mortally wounded but manages to escape. Takuya asks if that is the last Mothra. The fairies sing, and in a cutaway scene back to Borneo, a second Mothra egg is revealed. It hatches as the fairies sing and the newborn larva sets off for Bangkok. Mothra rams a building into Bagan from behind. She then picks up Bagan and flies it off to sea once again. Mothra flies the beast to an island where she meets with the larva and dumps Bagan into the sea. Bagan blasts the larva with his death rays while Mothra attacks with her prism beams from the sky. The larva spins its web around Bagan while the adult Mothra distracts it. Bagan walks onto the island and begins kicking the larva about, while the heroes watch from a helicopter. Mothra sheds her last weapon, poison scales, on Bagan. As Bagan chases Mothra out to sea, the larva webs his feet causing him to trip and fall. Within moments, Bagan is confined entirely in webbing. Mothra airlifts the monster with plans to confine it to the deep sea. Mothra drops Bagan into the Japan Trench and dies. The next morning on

the beach, the fairies are about to depart on the larva Mothra. They warn the heroes that if the environment deteriorates further, then Bagan may again awaken. They ask that the next generation not undo Mothra's hard work. Masako looks at Mothra's dead body at sea and remarks about the state of the environment. She and a reconciled Ando, as well as the others, head back to civilization in the helicopter. Deep beneath the waves of the Pacific Ocean the familiar form of Godzilla begins to stir.

***Godzilla vs. the Mysterians (1990)* by Mick Anger** [1957] An intense battle takes place against the invading Mysterians by the Earth Defense Force, which causes the aliens to retreat into space. Unbeknownst to the EDF, as three of the Mysterian saucers leave earth's atmosphere, one saucer containing the chief scientist and others doubles back and heads for the western hemisphere. A narrator explains that for the past 32 years, the remaining Mysterians have worked in secret advancing their technology in leaps and bounds. Yet they still have not solved their main dilemma: their inability to reproduce due to Strontium 90 poisoning. ["Time is running out for the rebel Mysterians. They are growing old. They must make one final effort to renew their race or perish forever from the face of time."] [Main Theme and Title Credits]. [1990] In Tokyo, a mother who runs a karate school picks up her young son from a theater—where he has been watching a giant monster movie—so they may leave for vacation to America. Her husband, an entomologist, plans to study a new species of butterfly found in the Grand Canyon. Meanwhile in a secret underground base, the rebel Mysterian leader and the chief scientist are still no closer to repairing their race's inability to reproduce. So far, the chief scientist has created a cavalcade of hideous hybrid mutations in his efforts, though he mentions to their leader that through the study of Godzilla, who thrives upon radiation, they may be able to survive. At the same time, the family touches down in Las Vegas where they meet with Professor Lacey, a widower, and his daughter, a young computer genius. The Mysterian saucer arrives on Monster Island to kidnap Godzilla. A sea monster breathes fire on it, vaporizing the saucer. Despite the efforts of Godzilla and Anguirus, the saucer captures Godzilla with a tractor beam and flies away. Anguirus pleads with Rodan to fly after the saucer. Rodan reluctantly agrees, picks up Anguirus, and the two monsters trail the saucer. At the Grand Canyon, a puppy-love romance blooms between the boy and the girl as the father searches for the strange, new butterfly. Instead, the children spy it and are caught by a Mysterian patrolman just as the saucer returns with Godzilla. The parents become alarmed when their children fail to return and go off in search of them. Meanwhile, news reports tell of Anguirus and Rodan heading for America, as well as strange U.F.O. sightings near the Grand Canyon. The mother and father find the spot where the children disappeared and are themselves confronted by a Mysterian. The mother attacks him with karate. Still, the parents are captured and taken inside the Mysterian base. The commander, admiring their secret hybrid

monster weapon Hira-jin, is delighted at the sight of a new female. Rodan and Anguirus leave a trail of sonic-boom induced wreckage in their flight across America prompting the military to attack the beasts at Hoover Dam. However, the arrival of a Mysterian saucer changes everything and a laser blast severs Rodan's leg, dropping Anguirus into the lake below. Back at the base, the father overpowers a guard with karate and plans to free Godzilla. As he does so, he witnesses the release of Hira-jin, a Gila monster robot hybrid, sent to battle Rodan and Anguirus. Worrying that the monster battle may set off underground nuclear missiles, the military launches the missiles so that they may detonate harmlessly in space. After Hoover Dam is destroyed, the girl manages to free Godzilla via computer. He subsequently runs loose through the base causing chaos. Hira-jin arrives in Las Vegas and battles Rodan and Anguirus. As the family escapes the chaos, they find themselves in Hira-jin's silo, which can lift them to the surface along with Godzilla. Rodan claws Hira-Jin's eye and Anguirus body slams the cyborg as Godzilla surfaces. The family decides to look for Professor Lacey, who is somewhere in the city, before they evacuate. As one of the nuclear missiles takes off in the desert, Godzilla catches it and absorbs its nuclear power, then proceeds to blast Hira-jin in the face. As the battle rages, the family manages to find Professor Lacey, who has taken refuge with a hooker. Hira-jin blasts Anguirus into the Space Needle and, as Rodan swoops in to attack, Godzilla uses this as an opportunity to approach the distracted monster. Instead, Hira-jin blasts Godzilla and Rodan simultaneously, sending both monsters crashing to the ground. Watching the carnage from an escaped saucer, the rebel commander and the chief scientist argue about the recent turn of events and begin to fight. One of the nuclear missiles strikes their ship destroying the last of the Mysterians. Rodan grabs Hira-jin by the arm and airlifts him high into the air causing the arm socket to separate from the body. The cyborg falls to the desert sands below. Godzilla and Anguirus close in for the kill. Playing a round of rock volleyball as they had on Monster Island, Godzilla, Anguirus, and Rodan hurl a boulder into Hira-jin's head, delivering the final blow. The next day, the family departs back for Japan and the boy leaves the girl with his Tokyo Giants' hat as a symbol of his affection.

Godzilla vs. Gigamoh (1991) by Koichi Kawakita, Yoji Yoshida & Marie Teranuma

After a pacific island is polluted by illegal nuclear waste dumping, much of the plant and animal life mutates. When the island is hit by a typhoon, a massive egg is unearthed and slips into the sea. As news of the island spreads, numerous researchers converge on the area, among them Murakami. During his investigation, he meets a tiny girl named Mana (20 cm in size) who tells him the giant egg is Mothra and warns him great danger awaits if the egg hatches away from the island. Before Murakami can warn the authorities, the egg hatches. A normal, healthy Mothra emerges as well as another larva, horribly mutated by the radiation. Aggressive and evil, the other creature is dubbed

Gigamoth. As Mana and Murakami arrive in Japan to tell the authorities what they know, Mana senses the presence of Godzilla, himself attracted to Gigamoth's radiation. Gigamoth grows at a rapid rate, shedding its skin as it does and treks across the country until it arrives at Kanto Nuclear Power Plant. It then engages Godzilla in battle near the plant. Mana transports herself into Gigamoth psychically so she can confront Godzilla. Gigamoth cocoons Godzilla and nudges him into the sea but then breaks from Mana's control to cocoon itself around the nuclear plant and absorb its radiation. Mana teleports herself outside of Gigamoth before the self-defense force attacks the cocoon with a freezing weapon. Having no effect, Gigamoth emerges fully grown except for its wings, which do not yet allow for flight. Godzilla breaks free from the cocoon and intercepts Gigamoth at Atami, where the mutated insect absorbs energy from his radioactive ray. Through this, Gigamoth again grows larger and gains the ability to fly, retreating through the sky. Meanwhile, Murakami works on an antibody bacteria to cure Gigamoth to neutralize its ability to absorb radiation. Mana has a different plan, however, and teleports Murakami inside of Mothra in hopes that he can control the monster while she controls Gigamoth. Mothra rejects Murakami's presence and the plan fails. Gigamoth lays eggs in the Fuji area and is again intercepted by Godzilla. The defense force bombards both monsters with Murakami's anti-nuclear bacteria which manages to neutralize Gigamoth but not Godzilla. A flying Mothra, controlled by Mana, arrives on the scene and immobilizes Godzilla with her pollen. Mothra, however, is mortally wounded by Godzilla's ray and flies to the downed Gigamoth. Mothra's evil twin stares her down and then plunges its horn deep into Mothra's body. Fluids ooze out of Mothra and onto Gigamoth and begin to dissolve. Both monsters are enveloped in a mist. A bright flash of light occurs and a new monster, the true form of Mothra, emerges. Mana, who teleported out of Mothra when she first crashed, stands next to Murakami, who beseeches her not to reenter the new Mothra because he loves her. Mana tells him not to worry; his destiny lies with someone else. Mana bids him farewell and teleports inside Mothra, who ensnares Godzilla in a cocoon and plunges both herself and Godzilla into the ocean. Later, no traces of either monster are found. Months later, Murakami returns to the island where he met Mana hoping to reconnect. To his amazement, a normal human-sized Mana steps out of the water only to reveal that she isn't Mana, but an oceanographer. The two fall in love, and Mana's prediction comes true.

***Gamera (1993)* by Kazunori Ito** A deep sea submersible explores the ruins of an ancient civilization on the ocean floor. Inside is Professor Noriyuki Hidaka (age 31) and his boss, Dr. Mito. They come to a pyramid and peer inside the darkened inner structure with a camera. However, getting inside the pyramid, they dislodge a shell-shaped object which floats to the surface. [Insert title *GAMERA* here]. The shell washes ashore on a beach where young boy Jun (age 11) sits by a bonfire.

He notices the shell but then goes to hide when he sees a group of other children approaching. Goro (age 11) looks at the strange shell and kicks it into the fire before he and his friends walk off. Jun watches in amazement as the shell completely absorbs the fire. A curious Jun carries the shell to his home which is empty because of his mother being in the hospital. Elsewhere, a dilapidated old building hides a secret government lab decked out with a bevy of high-tech equipment. Men in white coats—among them Hidaka and Mito—are examining a strange cocoon-like object found in the underwater ruins. Inside, they can see what appears to be a skeletal structure. As a storm rages outside of Jun's room, the turtle shell-shaped egg begins to hatch a baby tortoise, much to the boy's amazement. The next day, Jun and his friend Atsushi hide the rapidly-growing turtle in a small pond. Back at the Maritime Self-Defense Forces base in Yokosuka, Hidaka lectures a group of government men as images from the undersea excavation play out on a huge screen. Hidaka announces that he believes the city to be a remnant of Atlantis. Hidaka also makes the surprising revelation that he has discovered a new lifeform in the ruins. Bored in school, Jun draws a turtle as his teacher, Momoko (age 25), drones on. Goro looks at the turtle enviously. Momoko later asks the somewhat shy Jun if he has a turtle. Goro begins to ask Jun about the shell-shaped object after their teacher leaves. Jun agrees to show him the baby turtle that hatched from it. Back in the lab, Hidaka and Mito dissect the strange cocoon. When they cut it open, a strange, lizard-like creature with a film between its front arms emerges. Mito gets at eye level with "Gyaos" [identified by this name in the script but not by the characters] and asks, "What is this thing?" The baby then bites her on the nose causing it to bleed and Mito collapses onto the floor. Hidaka looks on in horror at Gyaos as blood drips from its mouth. Meanwhile, Jun, Atsushi, Goro, and his little sister Mari (age 7) go to the fish pond where the turtle has grown so large it is too big for the pond. In amazement, Jun remarks, "It's strange. When I am away at school, it grows bigger!" The kids decide to make miniature buildings out of cardboard for the turtle to crush and film it to make a monster movie. The kids nickname the tortoise "Gamera" and begin to sing a song to it. Jun and his friends then tow Gamera in a basket behind his bike to the school swimming pool when it is decided Gamera is too big for the pond. Elsewhere, the Gyaos has grown and escaped its confines within the lab. It hangs upside down like a bat in a darkened room and then springs upon an unsuspecting Mito, killing her. An open window implies Gyaos is gone when Hidaka and the personnel find Mito's headless corpse. Back at Jun's house, as he watches the monster movie he made of Gamera, he gets a call from Goro telling him to come to the pool. There, they find an even larger Gamera who raises his head happily at the sight of Jun. The kids decide to move Gamera to another spot, and the turtle—now the width of the road it walks along—follows the children to an even larger pond. A sighting of the giant turtle is reported to Hidaka and his superior, Miyata, a member of the military. Jun and his friends are shocked to find the authorities at the school pool the next morning looking for Gamera. Their teacher Momoko can tell something fishy is going on with Jun and his friends, and convinces them to take her to see the turtle in the pond. She is

shocked at the sight of the giant turtle and runs off to tell the authorities. Military men swarm the pond and set up a perimeter, though the children defensively sit on Gamera's shell in the water. Mari, as if in a trance, begins to mysteriously relate Gamera's history stating that, "Gamera came from a city that flourished long ago." From a distance, Hidaka listens in on Mari's monologue and how the turtle was a guardian created by the ancient civilization. She then mentions how a dark, winged monster, the creation of a rival civilization, attacked Gamera's people. Jun asks Gamera if he is tapping into Mari's mind. Momoko yells worriedly over a loudspeaker for the kids to come back to shore. The kids relent and begin to head back, at which point the self-defense forces open fire on Gamera. Realizing the children are at risk by the attack, Gamera shoots a flame breath at the defense force to run interference for the children. The turtle disappears beneath the waves and the water turns into a steaming vortex. Suddenly, a spinning Gamera bursts from the waters in flight to the disbelief of everyone watching. Miyata orders the Air Force to keep tabs on the monster as Gamera disappears into the night sky. Hidaka approaches the children and Jun angrily berates him that Gamera has done nothing wrong. After Jun runs away angrily, Momoko says she fears he will never forgive her, but Hidaka tells her not to worry and the boy will come around. Meanwhile in Kawasaki, a group of men and women out for a late night drive are attacked and eaten by Gyaos. Miyata sends a platoon to deal with Gyaos in Kawasaki, where the monster is destroying the docks with its supersonic ray. Before Miyata can fire a missile at Gyaos, radar reports another large object heading for the area. Gyaos, notably spooked, heads for the Tokyo Bay Tunnel to escape and machine gun-mounted helicopters pursue it as it flies away. That night, Jun has a dream that he and his friends are in the ancient city of Atlantis when a flock of Gyaos raid but are attacked by Gamera. The next morning, Jun and his recuperated mother watch the news about the monster Gyaos which Jun recognizes from his dream. Jun then convenes with his friends, all of whom had the same dream. Hidaka reconnects with Jun and his friends, who tell him about their collective dream. To their surprise, Hidaka tells them he believes them about Gamera and Gyaos being creations of the lost continent. In the Tokyo Bay Tunnel, where Gyaos was last seen, Miyata and his men discuss how Gyaos will be asleep soon and they can move against the monster with a large bomb. Meanwhile, Momoko catches up with the kids and makes amends by offering to help them find Gamera. She gives them a ride to where they all believe Gamera to be headed: Tokyo. Back in the Tokyo Bay Tunnel, a bomb has been planted to destroy Gyaos. The children turn up at Tokyo Bay where they see Gamera heading for the tunnel to combat Gyaos. The children beg the military not to detonate the bomb lest it injure Gamera in the process but their pleas fall on deaf ears. The bomb detonates, injuring Gamera. Gyaos emerges from the water of Tokyo Bay unscathed. Hidaka encourages the saddened children to build a bonfire for the injured Gamera and everyone chips in to do so. The flames revive Gamera and cause him to grow even larger, to the cheers of the surrounding children. Hidaka and Momoko share a romantic moment in the jubilation but soon, a spotlight pierces the night sky and settles on Gamera. It is an Air Force

chopper which orders the crowds to disperse from Gamera. Jun pleads with Gamera to fly away. When Gamera doesn't fly away, Jun climbs atop his shell in an effort to get rid of the chopper. Gamera finally retracts his back legs and takes off into the sky with Jun still atop his back enjoying the ride. Hidaka and Momoko frantically follow by car. In Shibuya, Gyaos appears and attacks a bus full of people. Gamera arrives and lands so that Jun may slide safely off his back. Miyata rescues the boy as Gamera attacks Gyaos. The monster shoots its supersonic ray at Gamera's neck, causing the turtle to gush green blood. Gamera and Gyaos grapple and when Gamera goes to shoot his fiery ray at the monster, it has little effect. Jun tells Miyata that Gamera is weak and they need to start a fire for Gamera to feed upon. Miyata states he will do no such thing and instead, a truck carrying a missile is currently on its way to kill Gamera. Hidaka and Momoko use their car to try and block the truck but it manages to get through. Just as all hope seems lost, Miyata has a change of heart and orders the missile turned facing away from Gamera. When it begins to launch, Gamera is able to absorb the fire from the missile's jet flames to regain his strength. Gamera takes to the skies while Miyata, Jun, and the rest follow by helicopter. A chase through the air ensues and Gamera eventually catches up to Gyaos and grabs its feet. The two monsters plummet to the ground from high in the air. As Gamera holds Gyaos in place, the beast is bombarded with missiles from Miyata's helicopter fleet which finally destroy the monster. Gamera departs as the children cheer him on while inside of his chopper, Miyata declines to follow Gamera.

Godzilla (Draft 1, 1993) by **Ted Elliot & Terry Rossio** Off the coast of Alaska, a salvage ship is excavating nuclear reactor cores illegally dumped there by the Soviets. A mysterious explosion rocks the ship and a crevice spurting a red-black fluid spurts from the ground. Dr. Keith Llewellyn is called away from his wife Jill and daughter Tina to the sight of the accident, where government men are already carting away the red liquid. Keith explores a frozen cavern and discovers what he thought to be stalagmites are the claws of a 247-foot long dinosaur. He stands atop the frozen beast's head only to have it open its eyes. The creature rises from the cavern killing Keith and everyone else in the process. The dinosaur-like creature heads south where it surfaces in the Kuril Islands near Japan and destroys a fishing village. A fisherman spies the monster and assumes it a legendary monster named Godzilla. Twelve years later, Jill Llewellyn is now the head of a top secret military operation, the St. George Project based out of Massachusetts. It is dedicated to finding the monster last seen six years ago when it destroyed an oil tanker. Jill is displeased to find out her new co-director on the project is Aaron Vaught, a bestselling author who theorizes that dragon legends were based upon surviving dinosaurs. Vaught and his assistant, Marty Kenoshita, found themselves on the government's radar after sneaking into a Japanese mental hospital to interview the

fisherman who first sighted Godzilla. The fisherman showed Vaught drawings of Godzilla battling a Gryphon-like chimera that appeared in his dreams. Vaughn theorizes that if Godzilla exists, then his nemesis surely does as well. Shortly thereafter, a probe crashes into Lake Apopka in rural Kentucky which causes fish and frogs to rain down on a nearby town. Jill has other problems besides the monsters, and learns her daughter Tina (age 16) has been arrested for trying to steal a car. Back at the "Godzilla womb" site in Alaska, two guards notice a strange light emanate from an undiscovered cave. At the same time, the alien probe stirs at the bottom of Lake Apopka and slithers into an underground cave where it mutates several bats into gigantic probe bats with twelve foot wingspans. Jill, Aaron, and Marty investigate the activity at the Alaska site and Aaron theorizes the seeping fluid would have awakened Godzilla had he not been awakened prematurely twelve years ago. In the new cave seen by the two guards, the trio finds the strange remnants of an ancient civilization. A small microbe drifts from the ceiling and implants itself in Marty's neck, which goes unnoticed by everyone, Marty included. Meanwhile, the monsters stir in their respective corners of the world; in Kentucky, the probe bats mutilate a herd of cattle and Godzilla capsizes three fishing boats in the Pacific Ocean while pursuing a school of fish. Godzilla is sighted again passing underneath an oil tanker and the military theorizes the monster is headed for San Francisco. Jill, Aaron, and Marty arrive at the Presidio, where a command post has been established, but Marty becomes mysteriously ill. A submarine and a battleship are sent to attack Godzilla which destroys in short order using an atomic breath attack. When the military considers using a nuke on Godzilla, Aaron argues that because of his atomic breath, Godzilla himself is a nuclear reactor. Jill comes up with a more effective idea—to use the red amniotic fluid to induce Godzilla into another state of suspended animation. Fire trucks spray the red fluid into San Francisco Bay as Godzilla arrives and the monster collapses. He is then transported to Massachusetts via six super-helicopters. Tina sneaks into the massive hanger containing Godzilla and feels empathy for the monster which she feels is more akin to a force of nature. Jill catches Tina and sends her to Manhattan to stay with her aunt. Meanwhile, Marty has evolved into an alien being which warns Jill and Aaron of an evil alien race that colonizes planets by sending out probes. The probe then mutates the local fauna into doomsday beasts that overtake the planet. In this case, the Gryphon, which is still forming at the bottom of Lake Apopka. The alien then reveals to them that Godzilla is a safeguard against the aliens created by an ancient earth-based civilization, created from dinosaur genes. Aaron deduces Godzilla was on his way to Kentucky where the strange events have been happening, and himself sets out for Lake Apopka at once. There, he meets local store owner Nelson Fleer who takes Aaron scuba diving in the lake. Together, the two discover the Gryphon, the creature from the old man's drawings with the body of a cougar, the wings of a bat, and a tongue of snakes. The monster is awakened by the divers and surfaces before flying to Virginia where he decimates Clarksburg. Godzilla senses his foe's act of terror and awakens despite his red fluid-induced coma. Godzilla destroys the hanger and drops down

on all fours to crawl into the water. As both monsters seem to be headed to New York City, Jill drives there to find Tina, but is temporarily trapped when Godzilla steps on the Queens Midtown Tunnel. She manages to escape and find Tina just as Godzilla begins to battle the Gryphon. However, due to a restraining device implanted in his neck, Godzilla is unable to fire his ray at the monster. Attack choppers distract the Gryphon while another chopper lowers Aaron and Fleer onto Godzilla—knocked out by the Gryphon—to remove the restraining device. The Gryphon blasts the chopper, leaving Aaron and Fleer stranded on Godzilla. Jill and Tina send a gasoline truck careening into the Gryphon to save Aaron and Fleer, who repel off Godzilla as explosives they planted detonate to destroy the restraining device. Godzilla blasts the Gryphon with his ray, turning the tide of the battle, and pursues the monster across the East River. Godzilla creates a steam cloud that blinds the Gryphon by firing his ray across the water. Godzilla tears off one of its wings but because of the monster's healing abilities, it reattaches. The Gryphon flies high in the air and then prepares to dive bomb Godzilla. The waiting monster jumps at the last moment and slices open the Gryphon's underbelly with his dorsal plates. Godzilla then rips his foe's head off and torches its body. Jets close in to kill the wounded Godzilla but Jill, now realizing Godzilla serves a purpose as the earth's protector, manages to call off the strike. She, Tina, Aaron, and Fleer watch as Godzilla wades back into the ocean.

***Godzilla (Draft 3, 1994)* by Ted Elliot & Terry Rossio** A salvage ship in the Arctic is out to collect nuclear reactors dumped by the Soviets when they witness a strange phenomenon: the snow catches fire and the earth begins spurting a strange red fluid. Husband and wife doctor team Jill and Keith Llewellyn are in the middle of an unseen romantic romp on the floor when a phone call interrupts them. Both of their presences are requested at the accident site. Just when the two decide to finish their fun, a helicopter lands in their front yard. “Now, the government gets efficient?” Jill bemoans. As the neighbors come outside to investigate [“I don’t care how high-up they are... Ever since they moved in, it’s one disruption after another.”] fifteen-year-old Tina Llewellyn goes outside to try and flirt with one of the helicopter pilots, much to her parents’ consternation. They bid her a loving farewell and fly off for the Arctic. There Jill, a chemical expert, examines the amniotic fluid while Keith and Tucker, a young military escort, explore a cavern containing a giant dinosaur-like monster. Keith is shocked when what he assumes are stalagmites turn out to be giant teeth and that the “small cave” he just entered is the creature’s mouth. The monster awakens, and in the process brings the cavern down on Keith and Tucker, killing them. Jill gets a quick glimpse of the monster’s head before being knocked unconscious. Meanwhile at the Taki Islands near Japan, a fisherman named Junji witnesses the monster come ashore during a hurricane. It eats the village’s entire catch

of fish for the day and also some trees before returning to the water. One year later, bestselling author Aaron Vaught—who has written a book entitled *The Waking Dragon*—and his assistant Marty Kenoshita break into a mental institute to see Junji who is reluctant to speak to them until he sees a familiar creature in Aaron's book. As Junji takes the two men back to his room, a squad of military men led by the grimacing Pike discovers Aaron's car parked outside the facility's fence. As Junji shows the two men drawings he did of the monster—which he calls "Godzilla" based off legends from his grandfather—Pike and the doctors burst into Junji's room and arrest Aaron and Marty. Elsewhere, a strange probe crashes into a lake near Traveller, Utah. As it crashes down, a gigantic dome rises from the ice at the Godzilla Womb site. Back in Traveller, the town's hillbilly residents watch as frogs rain down from the impact of the probe in the lake. Among them is cave diver Nelson Fleer who mutters, "Damn. I hate weird shit." In the skies above on a private jet, Pike reveals himself to be a government agent in charge of the St. George Project to Aaron and Marty and offers them a place on his team. When Aaron and Marty arrive at the St. George Project's base of operations in Massachusetts, they are shocked to find a huge aquarium in the facility, which Pike tells them is to store the "beastie" if they ever catch it. Aaron is introduced to Jill Llewellyn, head of the project, who dismisses him as a crackpot. She feels Aaron will want to study Godzilla while she wants it dead. Before the two can talk further, Jill is called away to deal with Tina who was caught trying to hotwire a military jeep on the base. Tina and Jill argue on the car ride home about the death of Keith and what it has done to them. As the argument reaches a fever pitch, Jill receives a message involving the womb site and has to leave. In Utah in the depths of Lake Apopka, the probe moves itself into an underground cave and mutates several bats for a sinister purpose. Jill, Aaron, and Marty fly to the Godzilla Womb site in the Arctic where more fluid has begun to flow from the ground and the mysterious dome-shaped object has emerged. The trio explores the interior of the dome which appears to be made of an entirely organic bio-engineered material of an advanced civilization. Aaron theorizes that Godzilla was awoken prematurely and that man was meant to find this dome-like structure first. As they explore the strange room, a microscopic organism falls from the ceiling and burrows itself into Marty's cornea, who simply thinks he has something in his eye. Back in Utah, a probe bat swoops down and abducts a cougar, which it takes back to the cave. Back in the Arctic, Jill receives word that Godzilla just capsized three fishing trawlers in the Pacific and appears to be headed towards the North American coastline. Marty seems to have something to tell them but collapses to the ground and is rushed to a makeshift medical facility within the dome as his body begins to change rapidly. Marty is transported to better facilities while Jill and Aaron travel to San Francisco to witness Godzilla's arrival near the Golden Gate Bridge. With Pike, they watch in amazement as Godzilla destroys the military weapons sent to attack him. They are especially perplexed by a fiery blast emitted from the monster's mouth. Godzilla marches past the decimated military and Pike ponders nuking the beast before it can destroy San Francisco. Aaron theorizes that

Godzilla is in fact a living biological nuclear reactor himself. Jill then gets the idea that the red amniotic fluid was a tranquilizer to keep Godzilla in suspended animation. The fluid is then sprayed into the bay where depth charges are also planted. Aaron watches from the Golden Gate Bridge as Godzilla is subdued by the fluid and incapacitated by the depth charges before he sinks into the water. Moments later, Godzilla resurfaces and grabs onto the bridge, seeming to stare eye-to-eye at Aaron before finally passing out. In Utah, the probe bats attack a local church terrifying the congregation and carrying some of them away to their lair. Nelson Fleer and the town sheriff arrive at the aftermath and wonder what has happened. Back in San Francisco, Jill is enraged to learn that Godzilla is to be kept alive as a rare specimen by order of the president. At Fort Tuscarora, Tina watches her mother discuss the monster on the news. The news shows a helicopter lowering a device onto Godzilla's neck that will keep him from firing his atomic ray. The helicopters, four in all, lift Godzilla into the air and begin their journey to Fort Tuscarora. Aaron has gone to the hospital to see Marty, whose body has almost completely reformed itself into a new entity with a flat, eye-less face. They discuss Godzilla and Marty tells him he has been having dreams about the creature. Back at the fort, a military engineer apologizes to Jill about the newly-constructed hanger to hold Godzilla. The engineer was informed the monster was 250 feet tall but was told nothing about the tail, and so it now sticks awkwardly out the hanger. Aaron, meanwhile, is trying to figure out where Godzilla was headed and orders one of the men to scan the news for strange anomalies. Jill finds Tina looking at Godzilla in his holding tank. She berates her daughter for sneaking in but Tina argues that even though the creature killed her father, it is so large it probably didn't know what it was doing and is more or less a force of nature. Aaron has travelled to Traveller, Utah, where tabloids have reported strange anomalies. While in the local diner, he meets Fleer, whom Aaron hires to be his guide to Lake Apopka. Back at the hospital, surgeons puzzle over how to save Marty, who has now grown pure black eyes. Before they can do anything, a clawed hand grabs the doctor and tells him to stop. Some form of alien entity has taken over Marty and demands to see Jill. Jill goes to see the alien, whose consciousness seems to switch back and forth between it and Marty's. Marty tells Jill of a colonizing race of aliens who send probes to planets and use the life forms there to create doomsday beasts, which Jill naturally assumes to be Godzilla. But Marty tells her, "No. Not Godzilla. Another." Marty goes on to explain that the threat has already arrived, and the probe is creating a doomsday beast that will eventually destroy humanity. In Utah, despite being a shell of its former self, Aaron and Fleer look upon Lake Apopka in awe and prepare to take a dive. Back at the hospital, Marty explains to Jill that he is part of an alien race that once lived on earth back when it had three moons. They created Godzilla out of dinosaur genes to protect whatever life the planet may support later on. As Marty lies dying, Jill asks him how to kill Godzilla to which he responds, "Can't...kill...Godzilla." Underwater in Lake Apopka, Fleer and Aaron explore a cave system. At one point, the dead body of the mountain lion floats past Fleer giving him a good scare. The two eventually surface in an underground cavern

where they find a huge paw. When Fler lights a flare to get a better look, it awakens the fabled doomsday beast itself, the Gryphon. The beast has the body of the cougar, and later, Aaron and Fler realize what they assume to be the walls of the cave are the Gryphon's massive bat-like wings. When the beast opens its mouth to roar, it reveals a tongue of snakes. Aaron and Fler dive back into the water to swim for safety just as one of the snakes bites at them. As the Gryphon rises from Lake Apopka, Godzilla begins to stir at Fort Tuscarora. The Gryphon chases Aaron and Fler in the latter's jeep, but the men drive it under an overpass and ingeniously jump out. The Gryphon keeps pursuing and destroys it, then flies off for Traveller, which it subsequently annihilates. Aaron and Fler come across the wreckage and Aaron invites Fler to come with him back to headquarters. From the air in the St. George Project jet, Aaron and Fler watch the Gryphon head east and report this to Jill at the base where Godzilla is about to escape containment. The monster breaks free and seems to make eye contact with Jill for a moment, before dropping down to all fours and slipping into the ocean. Later, the St. George Project calculates that Godzilla and the Gryphon are both heading for Manhattan much to Jill's horror as that is where Tina is staying. Jill takes off for the city while Aaron advises the crew to order the evacuation of the Big Apple. Jill approaches Manhattan via a Huey helicopter but once the pilot lays eyes on the Gryphon, he refuses to take Jill any further than Wall Street. Aaron and Fler watch the Gryphon destroy the Statue of Liberty from a makeshift command post near Manhattan. Godzilla comes ashore oblivious to the destruction he causes and at one point steps on a group of looters. He and the Gryphon find each other and a battle of tooth and claw begins as Godzilla is unable to fire his ray because of the restraining device. The Gryphon hurts Godzilla badly with energy rays. Jill finds Tina in her sister's apartment building and the two reconcile then make plans to get off the island. The Gryphon stalks Godzilla through the streets of New York City and then swoops down to attack the beast only to learn it is merely his reflection in the World Trade Center. The two titans continue their battle and collapse one of the towers while Aaron realizes Godzilla can't use his ray. When Aaron suggests removing the restraining device, Pike objects but is outranked by an admiral who authorizes Aaron and Fler to remove the device via C-4 explosives. The two board a helicopter and Tina manages to get through to command asking for a rescue. She is told that is impossible at the moment. Jill knows Aaron will help her and heads toward Godzilla, now knocked unconscious by the Gryphon. While gunships distract the chimera, Aaron and Fler repel from the chopper onto Godzilla's head and plant the C4. Pike causes the Empire State Building to fall onto the Gryphon, injuring it. With the Gryphon down, Pike orders his pilot to attack Godzilla even if it costs Aaron his life. Bullets rip into Godzilla as Fler and Aaron take cover behind his dorsal plates. The Gryphon revives and crashes both Pike's and Aaron's choppers. He then lands and begins to approach Godzilla while Fler works hard to place the explosives. Jill gets Tina to hotwire a truck and then sends it careening into the Gryphon in hopes it will buy the two men some time. However, the Gryphon manages to sidestep it and gives Jill a knowing look. Mother and daughter take cover,

The errant truck strikes a gas main behind the Gryphon causing a huge explosion. Fler and Aaron repel off Godzilla as the explosives detonate causing the restraining device to fall from his neck. Godzilla immediately blasts the approaching Gryphon with his ray and does some damage but the flying monster heads for the East River. While Jill and Tina intersect with Fler and Aaron, Pike crawls from the wreckage of his chopper alive and well. Jill yells at him angrily when she sees him but the Gryphon soon crashes into the street near them. Pike shoots it with a machine gun which garners its attention. The group runs for a tunnel to take cover but the Gryphon catches Pike with its tongue of snakes and eats him. Fler boards a truck and tells the others to get on board with him. The Gryphon absorbs Pike's knowledge and characteristics into its consciousness and sets its eyes on the restraining device. The Gryphon approaches Godzilla with the device full of the red fluid but Godzilla outmaneuvers the monster by blinding it with steam by blasting water with his atomic ray. The Gryphon crashes into the Brooklyn Bridge which Godzilla entangles himself into whilst trying to get to his enemy. The Gryphon uses the cables to shock Godzilla with electrical power. Back in the tunnel, Godzilla's foot comes crashing through, causing it to flood with water. To avoid the overpowering current, the heroes take refuge in a Subaru. The plan works and they buckle themselves in as the car is carried away in the currents. A truck soon careens into them, though, and causes it to fill with water. Aaron is trapped under the steering wheel and Tina, Fler, and Jill must escape without him. Back on the surface, the Gryphon claws at Godzilla as he tries to drown it and before managing to escape into the air. After getting a breath, Fler and Jill return for Aaron and manage to free him before heading back to the surface. Meanwhile, the Gryphon engages in one last power dive towards Godzilla who at the last moment, jumps and slices the Gryphon's belly open with his dorsal plates. Godzilla then decapitates his foe, lights its body on fire, and spikes its head on a tower on the Brooklyn Bridge. Jill, Aaron, Fler, and Tina emerge from the tunnel to witness Godzilla's victory only to find the poor monster immediately fired upon by U.S. fighter jets. Jill spots the Huey pilot who ditched her standing by his chopper. She orders him to take her into the air and when he refuses Tina holds him at gunpoint. The pilot takes them into the air and intercepts the jet fighters. Jill engages in a parlay with the admiral in charge and argues there could be more space monsters headed for earth which only Godzilla can stop. Reluctantly, the Admiral agrees and calls off the attack, though Godzilla is still so weakened that he collapses into the sea. Tina and Jill embrace sadly as Jill takes Aaron's hand. However, Fler spots Godzilla swimming away beneath the waves.

Godzilla (Draft 4, 1995) by Ted Elliot, Terry Rossio & Don Macpherson On June 10th, 1999, an alien probe ascends from the surface of Jupiter and streaks towards earth where it knocks a satellite from the sky. A fisherman named Junji and his son Hiro are on the ice in the Arctic when a

red blood-like fluid gushes from the surface. A fissure erupts nearby and creates a crevice filled with the liquid. Five days later, scientists Richard and Jill Llewellyn receive a phone call in the middle of the night requesting they come to the Arctic to investigate the fluid. There, they find Junji and Hiro being detained by the government while barrels of the red liquid are being taken from a huge cavern. While Jill analyzes the fluid, Richard investigates the cavern. Inside, what he first thinks to be stalagmites turn out to be the teeth of a huge dinosaur-like creature some 247 feet long preserved in the ice. Richard climbs atop the beast's head when suddenly it awakens and the cavern collapses. Jill sees part of the huge monster's head emerge from the ground then later wakes up on a helicopter where she is informed by a military man named Pike that she is the sole survivor of the incident. On June 29th, an alien probe crashes down in Lake Apopka near Traveller, Utah. The crash causes frogs and fish to rain down on the nearby town. After her husband's memorial service, Jill is visited by one of his former students, Aaron Vaught, now a bestselling author on dragon myths and dinosaurs. He tells Jill he believes the outpost was destroyed by a huge dinosaur-like creature and that she may not be the only survivor of the attack. Back in Utah, the alien probe mutates several bats into five foot tall monstrosities and sends them out to collect more specimens for it to mutate. Jill and Aaron sneak into the Hawking Post Trauma Care Unit and find Junji the fisherman, who tells them he saw the beast and recognized it as "Gojira", a monster of legend. Aaron has heard of the legend, known as "Godzilla" in English. Junji shows them drawings of Godzilla fighting another monster—the visions of which came to him in his dreams. Pike walks in on Jill and Aaron and when confronted by Jill, Pike surprisingly allows Jill, Aaron, and Junji to return to the cave to try and figure out what they are dealing with. On June 30th, Jill, Aaron, Pike, and Junji return to Godzilla's cave where they find more of the red amniotic-like fluid flowing. Aaron recounts the Godzilla legends theorizing the monster may have awoken to battle the opponent glimpsed in Junji's dreams. In the cave, the four find remnants of a strange advanced ancient civilization. As they investigate, a tiny alien organism swoops down and burrows itself into Junji's eye causing him to scream in pain. They rush him back to the infirmary. Doctors are shocked to see Junji's body reconfiguring itself and he is rushed off to another location along with the red fluid. Back in Utah, a herd of cattle is mutilated by the probe bats, who take the severed parts back to the alien probe. Witnessing the attack is survivalist Nelson Fleer. Meanwhile in the Pacific Ocean, three fishing boats are capsized as Godzilla passes by unseen beneath the waves. On July 1st, Pike brings Jill and Aaron to a command post in Presidio, where they listen as a submarine is destroyed by Godzilla. When Pike brings up nuking Godzilla, Aaron postulates the red fluid could be used to keep Godzilla in a state of suspended animation just as it was in the cave. Godzilla is trapped in San Francisco Bay using the liquid when Jill sprays it straight down his throat from a helicopter. The monster collapses and is later airlifted to Massachusetts via six super-helicopters. In Utah, Nelson Fleer's wedding is attacked by the probe bats, who abscond with several of the guests. On July 3rd, Jill and Aaron argue back and forth as to

whether Godzilla should be killed or studied while Jill's fifteen-year-old daughter Tina argues that Godzilla is a force of nature that cannot be contained. Jill sends Tina to stay with her sister in New York. On the base hospital, Junji has been completely taken over and reformed by the alien parasite, a remnant of a long-vanished civilization that safe guarded earth from alien invaders by creating Godzilla out of dinosaur DNA. Junji tells Aaron and Jill how the evil alien colonists send a probe to planets to create "doomsday beasts" out of the local creatures who will then conquer the planet by the time the aliens arrive. Junji expires and Aaron tells Jill that Godzilla was likely headed to Traveller, Utah, where the giant bats have been seen. Jill and Aaron go to Traveller and meet up with Fler, who equips them with scuba gear and takes them into the depths of the lake. There, Jill finds a huge paw attached to the final form of a doomsday beast called the Gryphon. The chimera has the head and body of a cougar, a tongue of snakes, and the wings of a bat. When Aaron lights a flare, it awakens the monster and the three flee for the surface. Moments later, the Gryphon explodes from the lake and takes to the air. It lands in Traveller and devastates the town, killing Fler's new wife in the process. Wanting revenge, Fler returns with Jill and Aaron to Massachusetts. Godzilla senses the presence of his enemy and breaks free of the containment tank of red fluid then slithers into the sea. On July 4th, when it is ascertained both monsters are headed straight for New York City, Jill flies there in a helicopter to pick up Tina. The pilot drops her off in Central Park 30 miles from Tina's location as the Gryphon flies into town. As Jill reunites with Tina, Godzilla and the Gryphon begin their battle. However, due to a military device attached to Godzilla's neck, he is unable to fire his atomic ray. The Gryphon gains an upper hand in the battle and knocks Godzilla unconscious. Aaron and Fler are lowered onto the monster's neck via helicopter while attack choppers distract the Gryphon. In one of the choppers, Pike shoots a missile into the Empire State Building causing it to topple down on the Gryphon. Still intent on killing Godzilla, Pike goes to take the monster down but the Gryphon attacks his chopper and sends it crashing to the ground. As the Gryphon heads towards the still unconscious Godzilla, Jill and Tina send a gasoline truck hurtling into a gas main. The resultant explosion sends the Gryphon back into the skies. Aaron and Fler manage to remove the device and Godzilla awakens. The duo repel off the monster in the nick of time and Godzilla blasts the Gryphon with his ray, badly wounding it. As the Gryphon struggles on the ground, it is approached by Pike who blasts the monster with a machine gun. The attack has no effect and the Gryphon gobbles down Pike with his tongue of snakes. Absorbing Pike's memories, the Gryphon becomes aware that the device on Godzilla's neck can render his atomic ray neutral. The Gryphon grabs the device with intentions of putting it back on Godzilla, but instead the super-dinosaur smacks it out of the Gryphon's talons with his tail. Jill, Aaron, Tina, and Fler are rescued by a helicopter as the battle continues into New York Harbor. Godzilla sets off a fireworks display near the Statue of Liberty which attracts the Gryphon. As the beast comes flying toward him, Godzilla uses his dorsal plates to slice open the beast's stomach. Godzilla then pulls out the Gryphon's heart, decapitates it,

and spikes its head on the Statue of Liberty's torch. Fighter jets close in on the wounded Godzilla to kill him but Jill intercepts in her chopper and convinces them to stop. One of the jets fires a missile at the helicopter. Godzilla catches the chopper in mid-fall and places it on the crown of the Statue of Liberty before roaring in victory and slipping back into the sea.

***Gamera 3 (Incomplete Story Treatment, February 1998)* by Kazunori Ito**

In early 1999 in Southeast Asia's rain forest, Mayumi Nagamine and her assistant Shimabuku discover a new Gyaos nest with freshly-hatched eggs. At the same time, a survey vessel of the Japanese Coast Guard, which includes Yoshinari Yonemori, is conducting a survey of the sea bottom where they discover a Gamera graveyard. [Insert TITLE here]. Later in Tokyo at the Yasho Marine Insurance Company, Naoya Kusanagi is to meet the beautiful Mito Asakura of the Kyoto Office of the Imperial Household Agency. She is there to inspect the curved jewels found four years ago by the company but Naoya tells her that all of the jewels were mysteriously cracked apart during the Legion attack when Gamera revived in Sendai. This event has been particularly hard on Asagi, who clasps her broken jewel often. This fact bothers Asagi's fiancé, Miyuki Uozumi, who feels his lover is too hung up on Gamera. Meanwhile in Tanimura Prefecture, Ayana Hirasaka and her brother Hayao now live with their aunt and uncle after the 1995 battle between Gamera and Gyaos in Tokyo killed their parents. Ayana has a tenuous relationship with Moriya, the heir to a family that guards a mysterious shrine and whom has a crush on her. Inside the shrine is a magical stone decorated with strange patterns said to be related to the Ryuseicho—a mythological monster. When Ayana is dared to move the stone by her classmates, she does so to everyone's shock. In tampering with the stone—actually an egg—Ayana has awakened the Ryuseicho. Meanwhile, Nagamine has returned to Japan where Mr. Saito requests her to present an appeal regarding the Gyaos to the Environmental Agency. Saito is cooperative and Nagamine's proposition to capture and study the new breed of Gyaos catches the attention of Asakura, who is in league with a Taoist mastermind named Kiyomori Kibi. Kibi visits the Sapporo Science Museum where he meets with Asagi and asks her, "What is Gamera? What will you do if Gamera becomes hostile to humans?" On the streets of Tokyo, Nagamine thinks she spies her former partner, Inspector Osako, as a drunken bum in the streets. Nagamine tries to help him, but he denies that he is Osako and asks her to buy him sake. Back in her village, Ayana learns the mythical history of the Ryuseicho which is tied to Chinese astrology. Out at sea, Gamera engages in a two-on-one battle against a pair of Gyaos, both of whom he defeats. The corpse of one of the dead Gyaos drifts ashore in the Irako Cape near Aichi Prefecture. Saito theorizes Gamera killed the Gyaos as evident by the huge tears and claw marks on its body. A new strategy group is then formed within the defense agency. Among its numbers are Colonel Watarase, who helped to defeat Legion. Watarase

makes waves for disagreeing with a report that considers Gamera as a threat equal to or even greater than that of the Gyaos. Among those spearheading the plan to destroy Gamera in secret is Asakura and Kibi. Meanwhile, Miyuki continues to struggle with Asagi's depression over losing her link to Gamera and angers her when he presses the issue. Nagamine analyzes the Gyaos cadaver under the cooperation of Mr. Miya and focuses on the possibility that this new mutation was dependent upon the environment in which the Gyaos hatched. Back at the village, Moriya is angry at Ayana for moving the stone which has hatched the Ryuseicho that Ayana is now nurturing. Though his family questions Moriya about the incident at the shrine, he doesn't rat Ayana out and protects her and the baby monster. Nagamine meanwhile uses radar reports to track the Gyaos to their nests in Tanimura Prefecture but when she shares this information with Saito, the reception is cold. The committee would rather focus their attention on finding Gamera. Nagamine leaves Shimabuku behind to go investigate the location herself. On her way, she again confronts Inspector Osako, who this time is grateful when she asks him to join her on her investigation. At Tanimura Prefecture, they run into Moriya, who after some prying, reveals the existence of a new Gyaos-like monster, the Ryuseicho. Ayana encounters the growing Ryuseicho in the forest which grabs her when she tries to run away. Moriya, Nagamine, and Osako happen upon the location just as the monster takes flight. As they lose sight of the monster, Gamera flies overhead in pursuit. Gamera and the Ryuseicho make landfall in Shibuya where their battle causes tremendous casualties and damage, most of it caused by Gamera. As such, Gamera becomes public enemy number one when the battle is over and the Ryuseicho escapes. Asakura and Kibi's plan to turn Japan's military might against Gamera is sanctioned though Nagamine still contends that Gyaos is the main threat. Naoya Kusangai travels to Kyoto to meet with Asakura and reunites with Asagi along the way. Nagamine meanwhile has come to the realization that Kibi and Asakura want the Gyaos to prevail, hence their spearheading efforts to kill Gamera. In an aerial battle, countermeasures are launched against Gamera as he tries to battle the Ryuseicho over Kyoto, the site of the final battle [treatment ends here].

***Godzilla 2 (1999)* by Tab Murphy** In the aftermath of Godzilla's attack on New York, Nick Tatopoulos is invited to a government warehouse to study the creature's dissected remains. Ridden with guilt for killing such a unique animal, Nick washes his hands of the project and sets out to explore the sewers in hopes of finding a surviving egg. Instead, Nick finds a surviving hatchling trapped under debris and frees it. Nick buys out all the fish at a local meat market to feed the baby, who is unable to hunt for itself. When the military comes to scour the sewers, Nick throws an overcoat over the baby, who now regards him as his mother, and takes him to the docks. There, he prods the baby into the ocean and it swims away. [CUE TITLE]. Two years later, a series of

mysterious events plague the world. An empty cruise ship drifts ashore in Australia. An entire Fiji village is wiped out. At 37,000 feet, an Indonesian jumbo jet is sliced in half with no bodies found in the wreckage. Leading the investigation is General Hicks, who eventually receives reports of a giant egg in a New England town. When he arrives, it has been destroyed and again no bodies of local residents can be found. Hicks sends for Tatopoulos, in the process of marrying his sweetheart Audrey Timmonds in Vermont. As a strangely unhappy Nick enters the limo, it speeds off leaving Audrey behind. The driver is none other than Phillippe Roache, now working for General Hicks. Though Nick doesn't believe Godzilla is to blame for the disasters, he agrees to aid Phillippe in solving the mystery. The two focus their search on the Australian Outback, where they meet biologist Anna Charlton. Though she claims to be studying dingoes and has seen nothing unusual, the duo believe Anna is hiding something and tail her through the bush. They lose her and become stranded when they hear a familiar roar and spot a fully-grown Godzilla, several three story tall teenaged Godzillas, and a smaller specimen they nickname "the runt". When a pack of dingoes attacks the runt, the Godzillas flee and Nick and Phillippe are caught in the middle of a monster stampede. Anna saves the two in her jeep and frenetically manages to avoid being crushed by weaving in and out of their giant legs. When they get to safety, she tells them, "Okay, so maybe I have seen something a little unusual." When Phillippe attempts to contact Hicks through the radio, Nick pleads with him to stop until Anna, fiercely protective of the creatures, shoots the radio. Nick tries to persuade Anna that he is here to preserve the species but when Anna recognizes him as the man who killed the first Godzilla, he has to fess up and admit to her and Phillippe that he rescued the new Godzilla when it was a hatchling. To prove to Phillippe the new Godzilla is benevolent, he drives the jeep up to it and draws attention to himself. Though Godzilla begins to step on him, he stops and finally recognizes Nick from New York. Meanwhile, outside Sydney Australia, a new gigantic egg appears. Hicks arrives to investigate and is disturbed that he has lost contact with Nick and Phillippe. In the outback, Anna reveals the results of her research, namely that a Godzilla can reproduce only once and the size of its brood depends upon the potential of the environment for food. Just as Phillippe begins to come around to Nick and Anna's thinking, Godzilla mysteriously disappears. The three trail him to the ocean where he disappears in the depths. They wonder if Godzilla is responsible for the raids after all when suddenly, a huge school of fish is driven to the surface by Godzilla's atomic ray. The fish become stranded on the beach as Godzilla's young come to enjoy their feast. Now, the trio has their proof Godzilla hasn't harmed any humans. To investigate just what might be causing the attacks, the group travels to "Monster Island" the spot of the French nuclear tests that originally created Godzilla. In scuba gear and wetsuits, the group discovers a blue whale three times its natural size. Though they observe many mutated creatures, none are large or powerful enough to be causing the accidents. Moments later, a strange buzzing sound is heard and the island is beset upon by giant wasp-like insect carrying human victims. In addition to the flying insects are wingless ones that collect the humans and herd them

underground. Nick, Anna, and Phillippe observe a huge winged insect they dub the “Queen Bitch.” The trio concludes that Godzilla and his brood are the only predators capable of stopping the insects and a plan should be hatched to lead them to Monster Island. Just then, Phillippe looks disturbed and reveals to his friends he did manage to tip off General Hicks to the Godzillas and that they should leave at once. Enraged, Nick attacks Phillippe and Anna breaks up the fight. They return to the outback to find all of the Godzillas dead except the adult and the runt, now on the run from Hicks and his missile launchers. Nick races towards the front of the line catching up with Godzilla and causing Hicks to call a ceasefire. Godzilla shows his gentleness to Nick—who tell him he’s sorry—but also shows a look of betrayal and burrows into the ground disappearing with the runt. Phillippe informs Hicks of their mistake in killing the Godzillas and that a bigger threat awaits. Just then, word comes from Sydney that the egg is hatching. Hicks surrounds it with military weaponry but doesn’t destroy it. The Queen Bitch arrives to protect the egg and destroys all the military weapons in the process. Godzilla bursts forth from the pavement and battles the Queen across Sydney but becomes temporarily paralyzed when she stings him in the throat. The Queen then kills the runt when it attacks her before abducting Anna when she tries to defend the poor creature. Enraged at the sight of his dead baby, Godzilla roars and then torches the larva egg with his fiery breath. The Queen screams and takes to the skies, headed for Monster Island with Godzilla in pursuit. Nick, Hicks, and Phillippe board a helicopter bound for the island. On the way, Hicks hands Nick a note informing him that his marriage has been annulled. As Nick has been fighting an attraction to Anna, he doesn’t seem to mind as he races off to rescue her. A garrison of jet fighters attacks the flying insects as they approach Monster Island. The insects succeed in bringing them all down, including the chopper, though Nick, Hicks, and Phillippe manage to survive. Godzilla surfaces and is attacked by the flying insects, which he incinerates with his breath. Nick and Phillippe infiltrate the underground hive where they incapacitate several of the bugs to free captured humans, Anna among them. Just as they are about to escape, the Queen Bitch blocks their way. Godzilla’s head bursts through the side of the wall biting into her and saving Nick at the last second. Godzilla again battles the Queen but this time, manages to kill her. Hicks then points all of his remaining weapons at the exhausted Godzilla, believing himself to be doing the right thing. In a surprise move, all of the captive humans form a protective line around Godzilla and in the front is Phillippe himself. Hicks realizes Godzilla is now an asset to humankind to be protected, and lowers his weapons, resulting in cheers from Godzilla’s protectors. Another surprise occurs when the runt, who is still alive, swims ashore and happily reunites with its parent. Later, Nick, Anna, and Phillippe watch as the two Godzillas swim out to sea.

Appendix IV: Independent Features & Fan Films (Compiled by Mark Jaramillo)

Legendary Giant Beast Wolfman vs. Godzilla An “Indiana Jones”-style explorer discovers the ruins of an ancient race of lycanthropes. A small statue he raids from the site places a curse upon him, turning him into a Wolfman when the moon is full. He begins a murder spree across the city, and two police detectives are assigned to solve the killings. Meanwhile, Godzilla appears in the Arctic and makes his way towards Japan. The curse evolves and the Wolfman becomes dai kaiju-sized, resulting in a series of battles with Godzilla. The giant Wolfman fights off the Japanese military, who utilize Maser tanks in an effort to stop him. All the while, the cursed man’s devoted girlfriend appeals to what is left of his humanity, and tries to keep him from completely becoming a vicious bloodthirsty beast...

Director Shizuo Nakajima began work on his epic feature length film in 1983. After honing his skills as a production assistant on numerous Toho films during the 1970s (including nearly all of the Showa Godzilla movies from 1969’s *All Monsters Attack* forward), Nakajima enlisted the help of various staff he had worked with during his tenure at Toho Studios. A young Fuyuki Shinada constructed both the human-sized and giant Wolfman suits, as well as the prosthetics for the transformation scenes. Nakajima himself sculpted the Godzilla suit, using the same raw materials that the studio used to construct the suits for the actual Showa films. Principal photography took four years to complete. Knowing the production would be over an extended period, Nakajima created a soundstage in his garage where all of the special effects scenes were filmed.

Previous films produced by Nakajima in the early 1970s included an early version of *Wolfman vs. Godzilla*, *Wolfman vs. Baragon*, *Godzilla vs. Baragon*, and an incomplete project featuring King Ghidorah.

Gamera 4: Truth Picking up at the exact moment of *Gamera 3*’s cliffhanger ending, director Shinpei Hayashiya presents his continuation of the Heisei Gamera trilogy in a spectacular fashion. The vast swarm of Gyaos battle Gamera and inflict massive damage, but most are dispatched

with a vortex Mana blast. A weakened Gamera is then killed by the remainder of the swarm, led by the devious Albino Gyaos. Inspector Osako is asked to lend the expertise of his experience in devising a plan to defeat the Gyaos, but he is traumatized by the continual monster attacks. A new Gamera is born from the “Gamera Graveyard” seen in *Gamera 3*. He proceeds to fight the Albino Gyaos, who possesses unique powers to defend himself against Gamera’s fireball attacks. Gamera dispatches the Albino Gyaos and ends up leveling the city while destroying a hidden nest of Gyaos eggs...

Director Shinpei Hayashiya took it upon himself to independently produce a movie that showed the conclusion of the final battle from *Gamera 3*. Obtaining permission from Kadokawa Pictures to film his supplemental chapter of the Heisei story, Hayashiya built suits and puppets for the special effects scenes. The director also enlisted the help of other filmmakers he knew in completing the movie. Yutaka Arai and Hiroko Shimizu donned the Gamera suit and aided in practical effects and camera work. CGI was provided courtesy of the director of another fan film, *Godzilla vs. Seadora*. *Gamera 4* has been screened in Japan about a dozen times, and only two showings were given in the United States. The Gamera suit was given a helmet and appeared as an enemy kaiju in Yutaka Arai’s *Assaultman*.

Atragon 2

In the final moments of the Mu Empire—as shown in the original *Atragon*—several submarines escape before the explosion occurs that destroys their undersea kingdom. Twenty years later, the new Empress of Mu once again declares war on the surface world. With the aid of her new dark general, humanity is again threatened with extinction. Mu hovercraft decimate the cities with gravity beams and even the dragon god Manda returns, crawling out of the ocean and attacking trains and office buildings. The world needs the help of the flying super submarine, the Gohten, which previously defeated the Mu Empire. But, since the 1963 war, the ship and its crew have retreated into hiding. Can they be located to fight on behalf of the human race one last time? *Atragon 2* is a feature length independent film produced by Katto Productions in 1983. Director Masahiko Katto captured the look and feel of the 1963 original with skilled miniature sets and intricate model

works. Several props for the Gohten were constructed, each featuring various motorized gimmicks. The film was screened at 8mm amateur tokusatsu film festivals in Japan.

Matango 2

Another Katto Production from 1989 told the story of a corporation which laid claim to the island featured in the 1963 film *Matango*. The company wishes to build an island resort, but wants to clear up the mystery behind the boat passengers which disappeared there years earlier. Company representatives take along a military squad to investigate the island, but fall prey to the mysterious Mushroom People which inhabit the jungles.

Resurrection of Daimajin In feudal Japan, a hooded wizard wreaks havoc upon the land of the Shogun. The master sends two of his best samurai to confront the wizard, and a battle of swords versus magic ensues. The wizard escapes into a glowing portal which he summons, and the land is finally free of his scourge. The evil magician emerges in modern day Japan and resumes his reign of terror. A group of scholars are familiar with the history behind him and summon the one force they know can defeat him...the stone god Daimajin!

Masahiko Katto once again presents a feature length independent sequel to a classic tokusatsu franchise, Daiei's Daimajin trilogy. The suit and miniatures are consistent with Katto Productions' high standards and to see Daimajin strolling through modern day buildings is truly a sight to behold.

Giant Rare Beast Rabbitman vs. Godzilla A faux trailer that parodies Shizuo Nakajima's *Wolfman vs. Godzilla*. An explorer is cursed by a statue that changes him into a giant white rabbit. Various scenes from Nakajima's film are hilariously mocked in a good natured comedic short. The monster battles are achieved through miniature sets and puppetry. The Godzilla puppet design is reminiscent of the Yamakatsu vinyl figure from the early 1980s. Two Roger Rabbit plush dolls stand in for Mothra's twin priestesses. It must be seen to be believed!

Jet Jaguar: Project M11

A trailer for a proposed independent film that resurrects two of Toho's mechanical characters. Jet Jaguar is rebuilt by a young inventor, but Android M11 emerges through a space/time portal to battle UNGCC soldiers and the colorful size-changing robot. A ruthless young CEO of a tech company takes control of Jet Jaguar and expresses a desire to incorporate the future technology culled from the wreckage of Mecha King Ghidorah to influence world events. Robert Scott Field reprises his role as Android M11 from *Godzilla vs. King Ghidorah*. Produced by Overload Film and directed by Shingo Maehata, who was one of Koichi Kawakita's last students in the Osaka University of Arts tokusatsu program.

Wanigon vs. Gamaron A short film produced by Amapro in 2000. Alligator monster Wanigon engages sabre-toothed frog monster Gamaron in a violent duel to the death. The characters were original kaiju produced as vinyl figures and model kits during the "kaiju boom" of 1966. This film was made to be a VHS bonus gift to those who purchased the limited reissue of the vinyl figures in 2000. Daisuke Sato (*The Foghorn*) was one of the kaiju suit actors.

Den-Ace Comedy director Minoru Kawasaki (*The Calamari Wrestler, Monster X Strikes Back*) produced a long-running direct to video series featuring the giant Ultraman-like hero Den-Ace. Standing a preposterous 10,000 meters tall, Den-Ace battles kaiju who inexplicably appear in the middle of Japan without warning or explanation. The human protagonist transforms into Den-Ace not by using a beta capsule, ultra-eye, or other mysterious device...but by drinking a beer or ogling attractive women!

Orochi's Counterattack An archaeological team unearths what they believe to be a huge, ancient statue in the side of a mountain. In reality, it is the giant robotic war machine of an alien race bent on world conquest. The frog-like aliens within the gigantic vehicle have based its design upon the legendary Yamata No Orochi from Japanese folklore.

Orochi's Counterattack was one of the early productions from Daicon Film. Best known for evolving into Gainax and being responsible for many iconic anime titles, the early Daicon Film studio also turned out a few live action tokusatsu productions such as Hideaki Anno's *Return of Ultraman*

and the Super Sentai parody *Patriotic Task Force Dainippon*. Released at the end of 1985, *Orochi's Counterattack* is also notable for being a very early credit for its Special Effects Director, Shinji Higuchi.

Appendix V: “Guardian of Mixed Media: The Gameraverse” by Dr. Ayame Chiba

With the launch of Legendary Pictures’ Monsterverse, now might be a good time to look back on the Gameraverse—a single property crossing over into multiple media outlets including video games, manga, and direct-to-video projects. Since none of these had an English-language release, they are relatively unknown in the West and some are obscure even in Japan. But they all add something to the Gamera mythos, and in one case, perhaps provided the inspiration for *Shin Godzilla* as well!

One of the lesser known and more interesting projects is “Gamera: The Time Adventure,” a 1995 release for Bandai’s Playdia video game system. “Time Adventure” was, for all intents and purposes, a rewriting of *Gamera Super Monster* using footage from all the Showa films. In this version, the Zanon and their pirate spaceship are still the enemy, but the Spacewomen have been replaced with the Time Police, a group from the future that needs to discern Gamera’s intentions by collecting ‘time records’. Players go back in time to observe (and sometimes assist) Gamera’s actions as he appears to battle each of his old Showa era foes. Gathering all the time records results in an ending where (unlike the film) Gamera survives his attack on the Zanon spaceship.

Breathing new life into the storyline is the Plasma Blue, the Time Police’s spaceship which is integrated into the classic footage. Among other things it baits Barugon with a diamond, shoots up Gyaos and most of the enemy kaiju with a super machine gun, scares away Zigra with its floodlights, and enters the final battle against the Zanon at Gamera’s side. Also adding legitimacy to the proceedings is the appearance of Ayako Fujitani (the actress who played Asagi Kusanagi in the Heisei Gamera trilogy) as “Ayako the Navigator”, the player’s primary source of information and advice. The game remains a fascinating alternate take on Gamera’s Showa period films.

Our next subject took things to the next level by shooting an original live-action short film to accompany the action in a video game. *Gamera 2000* for the original Japanese PlayStation was a modified rail shooter that not only incorporated facets of the then-unproduced *Gamera 3* script, but was

also developed by the game designers as a ‘sequel’ to *Gamera 3*. This is why even though the game was released in 1998 (one year before *Gamera 3*), it was set in the year 2000. Scrupulous attention is paid to setting it in the timeline of the Heisei Gamera trilogy, down to Tokyo Tower still being rebuilt.

The story revolves around an invasion of biomechanical aliens, who during the course of the story, are revealed to be the Atlanteans who were responsible for developing the Gyaos and Gamera’s bodies. Having escaped the Gyaos and fled off world thousands of years ago, they have finally come up with a method to control and mutate the beasts. This results in dog, manta ray, soldier, and even human types of Gyaos. The two-headed Neo-Gyaos is the most powerful of these until the city-sized G-Bionic Gyaos (what appears to be a powered up version of Irys from *Gamera 3*) appears. In keeping with *Gamera 3*’s ending fights, the forces of Earth fight alongside Gamera.

The live action movie that runs between the levels follows the agents of the GFP (G-File Project, a Science Patrol type group under the auspices of UNSA/United Nations Science Academy) as they attempt to infiltrate the alien base in the best B-movie tradition. The acting is delightfully cheesy and there is even an English ‘dub’ available for Westerners to listen to. Starring Miwa Mukunoki as Risa and comedian Patrick Harlan as Jack Morton, everything is played straight. Other actors in the movie have appeared in *Kamen Rider*, *Super Sentai*, and *Ultraman*. The game has a cult following inside Japan and nicely ties up all the loose ends left by *Gamera 3*—assuming that you get the best ending out of the three available!

Without getting too much into the mechanics of achieving each one, the ending you receive is based on how much intelligence you gathered on the invaders during the game and whether you defeated the alien mothership on the first try.

Failure to gather enough information means that the enemy mothership does not appear. Jack rescues Risa from the remains of G-Bionic Gyaos where she had been absorbed by the giant being (much like Irys attempted to do with Ayana in *Gamera 3*). Gamera spins off in saucer form to search for the ship, or perhaps to the bottom of the sea to recover from his wounds. Jack receives a radio message from the GFP asking him “What about the

UFO?”—a message that Jack blows off by radioing back “Later.” Just like *Gamera 3*, it is another “incomplete struggle”!

Gaining enough intel will cause the enemy saucer to appear, but failing to defeat it on the initial effort results in the hero’s IUK-3 ship being brought down and Gamera being injured, falling into the sea. Jack rescues Risa and the two take off to rejoin the fight and help Gamera. This earns the second ending after defeating the mothership on a subsequent try. Here, Gamera joins Jack and Risa’s ship as they fly off after destroying the saucer. Gamera breaks off and flies straight at the camera, with the game ending on that note. Humanity has won for the moment but Gamera has been gravely injured and the delay has perhaps given the aliens more time to bring reinforcements to earth. The future is uncertain.

Defeating the saucer during the initial encounter results in the best ending, one that starts off much like the worst. Jack rescues Risa from G-Bionic Gyaos’s remains. Gamera jets off yet again—however, this time he is using only his rear thrusters and rocketing straight up into the sky. The characters imply that Gamera is leaving earth so that his DNA will be forevermore unavailable (the aliens had used it earlier to develop G-Bionic Gyaos). Jack radios GFP headquarters with the message that all operations are complete. In the best B-movie tradition, Jack and Risa engage in a bit of flirting before returning to headquarters. With this ending, the *Gamera* series ends on a high note—the threat of the Gyaos has been eliminated along with the invaders and Gamera senses that his work is done.

Moving on to printed matter, with the success of the 1990’s *Gamera* trilogy came original manga and stories that were considered to be canon to the new series by Daiei. In “*Gamera Gaiden Version 2.5*” (*Weekly Shonen Champion* 14/15, 1999) we see Gamera do battle with a mutated form of Gyaos that lives underwater. The *Animage Special* from January 1999 brings us “*Gamera vs. Morphos*”, a shapeshifting kaiju that takes on Gamera’s form (much like in the plot points from some of the early 1990’s treatments). Gamera’s origins in Atlantis as well as its fall were explored in a 12-page art-only comic in *Gamera Zen Kiroku (Complete Records)*. Perhaps the most elaborate treatment was 2003’s “*Gamera vs. Barugon Comic Version*”, set between the action of *Gamera: Guardian of the Universe* and *Gamera 2: Advent of Legion*. It featured a new design for Barugon and several of Gamera’s other Showa foes also get redesigns. Even

2006's *Gamera the Brave* got in on the act with "Gamera 2006 Hard Link", an expanded look at what went on while Gamera/Toto was being held by the government.

Finally, we come to *Gamera Gigantic Creature Council* (*Gamera Kyodai Seibutsu Shingikai*), a direct-to-DVD feature that was released shortly before *Gamera 3* in February of 1999. Referred to by Japanese fans as "Gamera 2.5", it explores the period between *Gamera 2* and *Gamera 3*.

The film (which runs about 65 minutes) does a wonderful job of establishing the science and history behind the Heisei Gamera universe—it is shot documentary-style, following an investigator as he uncovers a couple of dozen video files and documents from the council. These are the real highlights of the DVD—real life scientists, archaeologists, historians, and military experts present their findings on all the kaiju and artifacts that have appeared. For example, retired self-defense force Lt. General Yasuhiro Morino was the military weapons and strategy/tactics expert. Want to know the science behind Gyaos's "Supersonic Knife" attack? An analysis of Gamera's voice? Legion's lifecycle or perhaps its "Wave Disruption Claw"? How magatama [the jewels Ayako and Ayame wear] function? Mana and Gamera's "ultimate plasma" attack? How the military plans on dealing with the influx of kaiju? An examination of the lost continent(s) of Mu/Atlantis, the powers of its inhabitants, and the idea of the Four Celestial Guardians? All this and more is covered. You might have noticed that the creature council is an integral part of *Gamera 3*. Characters Mayumi Nagamine, Masaaki Saito, and Mito Asakura are all members and an emergency meeting of the council takes place in the film. There are hidden files on the DVD for those who know how to access them—over a half hours' worth. Many of them address issues from *Gamera 3* not in the main program, such as the role of Miko (Shrine Maidens) like Asagi, Mito, and Ayana interfacing with kaiju.

The DVD is particularly helpful in showing what the government is doing behind the scenes and the roles Mito Asakura and Shinya Kurata play in the drama. One of the few weaknesses of *Gamera 3* as a film is that the characters of Mito and Shinya had several of their scenes deleted, largely rendering their affiliations and motivations obscure to much of the audience. Mito is seen as an evil cult leader that wishes to unleash the Gyaos and bring ruin to the world—but this could not be further from the

truth. Mito's role as a Shinto priestess is indirectly examined in several of the video files (particularly the ones on Miko and magatama, along with the summary files of the undercover investigator) and it becomes clearer that she is trying to prevent the end of the world (albeit by removing Gamera, who her studies indicate to be the real threat to humanity)—and has the official sanction of the Japanese government. She is a force for good although in the film, we generally only see the questionable decisions she makes in pursuing that goal. As for Shinya, he is every bit as unhinged as he appears to be—his primary motivation is wanting to see his electronic predictions borne out. But the investigator's summary files make it clear how important computer simulations are in formulating the government's plans and reactions in dealing with the looming threat of a kaiju apocalypse. Shinya may be insane but his calculations are logical and vital to predicting the result of any given course of action, not to mention showing the effects of new developments on the rapidly-changing situation. Rather than agents of chaos, Mito and Shinya are agents of order doing whatever is needed to protect humanity from the Gyaos and an increasingly dangerous Gamera.

One of the aspects of the film not apparent at the time was the influence it likely had on Hideaki Anno and Shinji Higuchi, co-directors of 2016's hit *Shin Godzilla*. Higuchi was the effects director of *Gamera 3* and his good friend Anno was the director of "Gamera 1999", the *Gamera 3* 'making of' film. Both of them would have been around the set of *Creature Council* while it was being filmed. The "real life" approach *Creature Council* took to kaiju dwelled on board meetings, applied real-life science, took a practical military approach, and treated it all as a documentary. What Anno and Higuchi saw on the set of *Creature Council* might have given them the framework to the story of *Shin Godzilla*. This little-known DVD might have helped set the stage for Godzilla's blockbuster comeback!

Aside from his "older brother" Godzilla, no other kaiju has had such an extended presence across so many types of media as Gamera. The games, books, supplemental DVD's, and other forms of media have expanded upon the action seen on the big screen to flesh out Gamera's backstory and continuing adventures. With new advances in technology appearing every day, we can look forward to the Guardian of the Universe spreading his legend across multiple venues for years to come.

Ayame Chiba is a lifelong Kyoto resident and was indoctrinated into Kaiju-dou ("The Way of the Kaiju") by her awesome father at an early age. Gamera became her hero at age four while watching him play his theme song on Zigra's fins at the theater in 1971. She has written several articles for G-Fan magazine, most notably "The Japanese Mythology behind Gamera 3." Currently a member of the 'Kaijyo' (Kaiju Girls, a circle of giant monster fans in Kyoto), she practices pediatrics and continues to work on developing anti-nuclear bacteria...because you just never know.

Appendix VI: “The International Kaiju Brotherhood: Giant Monsters and Movie-Making Heroes from Around the World” by Stan Hyde

Though the story goes back to silent film days, and blossoms in 1933, it really starts in earnest in 1952.

King Kong had been re-released in 1938, 1942, and 1946. However, its re-release in 1952 was a huge success, so much so that *Time Magazine* named it “Movie of the Year.” For the first time, RKO studios spent most of the advertising budget on television spots, with the result that the film did triple the regular business and made more at the box office in ‘52 than the original film did in ‘33.

Filmmakers took notice. Jack Dietz and Hal E. Chester produced *The Beast from 20,000 Fathoms* in 1953. Based on Ray Bradbury’s story “The Fog Horn,” in which the last dinosaur falls in love with a fog horn which it believes is another dinosaur, most of Bradbury’s story was replaced with a monster-on-the-loose tale. Though there is a brief interlude based on the story in which the lovesick dinosaur destroys the lighthouse (and foghorn), it would take quite a while for giant monster movies to focus on the monster’s point-of-view.

The film was the lynchpin of an unconnected trilogy of giant sea beast movies directed by Eugène Lourié, who worked mostly as a production designer. Besides *Beast*, he made *The Giant Behemoth* in 1959, and *Gorgo* in 1961.

To some degree, the emotional content of Bradbury’s story that was missing from *Beast* was supplied by *Gorgo*. At a viewing of *The Beast from 20,000 Fathoms*, his daughter was upset by the Beast’s death at the end of the film and told Lourié, “You are bad, Daddy! You killed the big nice Beast!”

Gorgo, with its rescue of the titular monster by its gigantic mother, finally supplied the insight into the monster’s character that had been left out of the foghorn sequence. Apparently its producers, the ex-gangsters Frank and Maurice King, were very fond of their own mother, and through multiple scripts the one element that stayed the same was the focus on a mother’s

love. However, there were a number of ‘lost versions’ of *Gorgo*. Co-production with a Japanese film company was planned, and the original screenplay was by Lourié and Daniel Hyatt (actually black-listed writer Daniel James who also worked uncredited on *The Beast from 20,000 Fathoms* and *The Giant Behemoth*). Called *Kuru Island*, the story was to be set in the South Pacific and Tokyo. Later, after co-production fell through, the location was moved, according to Bill Warren, to Australia. However, the change was brief because the producers decided there were no monuments worth destroying in Australia and that no one would really care if a monster attacked Australia anyway.

In an interview with Art Buchwald in May 1959, Maurice King was quoted as saying that the monster looked like a giant lizard. “But it’s not a mean-looking lizard. It’s a friendly-looking lizard.” Frank King said, “The eyes are very sad. You immediately have sympathy for it.” They also told Buchwald that they had settled on destroying Paris because it hadn’t been destroyed yet like Tokyo or Berlin.

Frank explained that, in trying to find her baby, the mother monster would destroy “the Eiffel Tower, the Arc de Triomphe, the Louvre, the Opera, the Grand Palais, and two bridges on the Seine.” A number of very fascinating storyboards exist for these attacks. Ultimately, however, Lourié thought the long trip up-river from the ocean to Paris would make the story unconvincing, so the attack was relocated to London.

The Beast from 20,000 Fathoms inspired more films than just the Lourié trilogy, however. Made on a budget of \$210,000 and grossing 2.25 million in its first year at the American box office (with a final gross of more than 5 million), the one-two punch of the re-released *King Kong* and the follow-up of *Beast* made clear to movie makers around the world that giant monsters meant giant profits.

As August Ragone pointed out recently on Facebook’s Monster Fighters Online Headquarters, no one had seen *The Beast* at Toho studios before the creation of *Godzilla* (it was released in Japan a month after *Godzilla*’s premiere.) However, Tomoyuki Tanaka had read an article in a trade magazine about *Beast*, and coupled with the fact a planned production of his had recently fallen apart in Indonesia and he desperately needed a replacement, it was still *Beast* that inspired the creation of *Godzilla*. Of course, the element of an atomic bomb, used for the first time in the

American film, was a significant (and much more powerful) element in Japan, where the crew of the Daigo Fukuryu Maru - Lucky Dragon 5 - had only recently sailed into area of the Castle Bravo thermonuclear test where the ship and crew were contaminated with fallout.

August Ragone mentions on Facebook that the lighthouse from the Ray Bradbury story even ended up in the story outline commissioned from Shigeru Kayama, although it was not in the final screenplay by director Ishiro Honda and Takeo Murata.

Back in the USA, Warner Bros was anxious to follow up on the windfall it had reaped with an atomically reanimated dinosaur. In doing so, another giant monster genre was born, when the giant ant mutations of *Them!* were born in the aftermath of the Trinity nuclear test at Alamogordo, New Mexico.

The late Bill Warren, in his wonderful book about the classic era of the science fiction film—*Keep Watching the Skies!*—describes the genesis of George Worthington Yates original script for *Them!* which came about directly because of the discussions with his agent about the success of *Beast*. The giant ant story was shopped around to George Pal, who passed since he was already working on a film based on the 1938 story *Leiningen Versus the Ants*, which eventually became the 1954 Charlton Heston film wherein the actor battles marching jungle army ants in *The Naked Jungle*.

Yates worked on many giant monster films throughout his career, as diverse as *It Came from Beneath the Sea* (1955), *Earth vs The Flying Saucers* (1956), *The Amazing Colossal Man* (1957), *War of the Colossal Beast* (1958), and many more. He worked through several drafts of the script which originally featured a Native American hero, and a hero who worked for the Office of Indian Affairs.^[179] In the early drafts, the ants are at first seen at the size of a large dog, and then are later spotted in the thousands at the size of a deer. Featuring many elements that would make it into the film, such as a journey into the nest to discover the missing queens, the film also featured scenes of deer fleeing in Manitoba, as well as a fight between a bear and a queen ant in which the ant emerges victorious. In this version, the ants have taken over the Manhattan subway system, and there is a battle in Wanamaker's department store. Bill Warren points out that the

original idea would probably have used the Bert I. Gordon standby of photographing live insects.

The tone seems quite different from the eventual film and Warren describes Yates scripting of, "...an ant takeover of an amusement park in Los Angeles, with scenes set in the Tunnel of Love. In one of the more interesting sequences, the heroine is carried off by ants which don't harm her, but poke at her with their antennae. Pursued by an ant, she flees to the funhouse, and both she and the ant have to deal with spinning discs set in the floor, a common feature of funhouses of the time."

So, by 1954, the basic pattern of the giant monster movie and the kaiju film had been set for all the monstrous insects, prehistoric survivors, and just plain huge creatures, to come.^[180]

Of course, like all successful film genres, ideas would be borrowed and elaborated as filmmakers around the world hatched new ways of thrilling the audience. The plot of *Gorgo* was borrowed (purloined?) for *Gappa the Triphibian Monster* (1967). Instead of mother and child, *Gappa* would feature the whole nuclear family, with mother and father tearing cities apart to find their youngster, kidnapped to be an attraction at an amusement park.

The Japanese version of the film is meant to be a gentle parody of the kaiju genre, with the parents visiting tourist sites like Atami Castle in their search for their offspring, accidentally wrecking kabuki performances and walking around with 'take out' squid. Some of that atmosphere survives in the scenes of the discussion of the amusement park, but mostly the dubbed version plays things straight as possible in the manner of *King Kong* vs. *Godzilla* from a few years before.

The film was produced by Nikkatsu in the year of the "Kaiju Big Bang," in which four Japanese studios produced monster movies, and *Ultraman* was becoming a hit on television. The *Gorgo* based film was actually the fifth film project which Hideo Kodama came up with for the studio.

We missed *Giant Squid Monster Arkitius* (in which a monster squid fights heroically against German Nazis in World War II); *Giant Monster Gigant* (in which a giant spider-like alien arrives on Earth); *Giant Monster Momonra* (in which, sounding a bit like 1958's *Varan the Unbelievable*, a giant, mutated flying squirrel causes panic); and, finally, *Reigon: Devil of the Seabed* (in which a giant Manta Ray appears to threaten coastal cities).

Of the films, *Reigon* with a script draft written by Shunichi Yukimoro and Ryuzo Nakanishi, got closest to completion before the studio settled on *Gappa*.^[181] The film would have featured a fight between the titular giant manta ray and a giant iguana. However, Nikkatsu settled on the tried and true formula of parental love and family values. After all, it had worked before in *Gorgo*.

In North America, Britain, and Japan, a film genre which had its origins in 1933, had flowered at the end of the 1950's and beginning of the 1960's. As much as Kong and Godzilla are "mortal enemies"—at least as some would say...in actuality, Kong is Godzilla's father, as the Rhedosaurus is his brother. Thanks to Kong and the 1952 re-release, we have an international kaiju brotherhood, with giant monsters springing up all over the world.

It would be amiss, at this point, not to delve a little further back in history to talk about the father of Kong. Willis O'Brien - OBie - probably imagined more strange lost worlds and giant creatures than any other cinema genius, but sadly most of them never made it to the screen.

O'Brien started animating stop motion dinosaurs with 1915's *The Dinosaur and the Missing Link: a Prehistoric Tragedy*, and was later hired by Thomas Edison to make films with prehistoric themes using stop-motion, including two in 1917: *R.F.D. 10,000 B.C.* and *Prehistoric Poultry*.

His first feature success was *The Lost World*, written by Arthur Conan Doyle (creator of Sherlock Holmes) and featuring Doyle's other continuing character, Professor Challenger. The story features a rescue trip to a jungle plateau discovered by explorer Maple White. White has disappeared in South America, but his recovered notebook features pictures of dinosaurs. (Elements of this story, and even the look of the Maple White land with its giant plateau and nearby rocky pinnacle, which is the only climbable access to the top of the plateau, feature—oddly enough—as elements in Pixar's animated film *Up*!) *The Lost World* features many cinematic firsts . . . a story in which the environment is created mostly through special effects like matte paintings and model tables, and dinosaur battles that include both an Allosaurus attacking an Edmontosaurus, and later, a battle in which a Monoclonius Agathaumas first gores an Allosaurus to death and then is attacked by a Tyrannosaurs.^[182]

Besides the ‘lost world’ motif, the climax of the film features the first monster-on-the-loose scene set in a modern city. Although in the novel, the group brings home a pterosaur which escapes and flies back home, in the film the winged reptile has been replaced with a Brontosaurus, which runs amok in modern London, eventually collapsing Tower Bridge, falling into the Thames river, and swimming back home.

In 1925, long before *King Kong*, Arthur Conan Doyle and Willis O’Brien, along with director Harry Hoyt, had given us all the main tropes of the lost world and monster-on-the-loose films. With Hoyt, O’Brien worked on a number of unmade films, including *Atlantis* for First National (in which, according to Don Shay in *Cinefex* #7, “the inhabitants of Atlantis would pass through tunnels to kill fearsome sea beasts and gather foodstuffs from the ocean floor. Small oxygen capsules enabled them to breath underwater...”), and *Frankenstein* (which will prove important to our story later on) for RKO.

However, the most significant film in our story is *Creation*. Similar in plot to *The Lost World*, the story again features a time lost land—an island instead of a plateau—discovered by a group of vacationing Americans aboard the luxury yacht Titan. Along with a group of Chilean sailors from a submarine sent to rescue the group, they are drawn through underwater caverns to surface inside a volcano crater.

The film featured a stampeding Brontosaurus, the prehistoric mammal *Arsinotherium*, a woolly mammoth, and a woman attacked by a pterodactyl. Inside a temple (the remnant of a lost civilization) there was a scene that featured the crew trapped between an aggressive Stegosaurus and a Tyrannosaurus that lives in the temple. If some of these elements seem familiar from *King Kong*, well, we’re getting to an explanation. The Tyrannosaurus battle ends with the Stegosaurus dead, and the crew escaping as the Tyrannosaurus feeds the Stegosaur carcass to its infant. The survivors are in the process of sending out an S.O.S. via radio when the volcano erupts. Rescue planes arrive just as the group faces impending doom from the exploding volcano and stampeding dinosaurs.

In a conclusion borrowed from the ending of Arthur Conan Doyle’s *The Lost World*, the survivors are loaded aboard a rescue ship, where Thornton Armitage, the leader of the original party, boasts about their adventures.

Though no one believes him, suddenly a Pteranodon, collapsing after its flight away from the volcano, falls onto the deck of the rescue ship.

Creation was cancelled in 1931. \$120,000 had been spent, and 20 minutes of effects footage had been shot.^[183] The cancellation had been recommended by a man who felt the story of *Creation* was boring: the studio's head of production, Merian C. Cooper. Of course, this was also the man who was developing an idea to bring a gorilla to Hollywood, along with a Komodo dragon, and have them optically enlarged to giant size to battle in a dream movie he had called, *King Kong*.

Cooper, cancelling a previously green lit project to develop his own, was behaving in a manner that many studio heads down to the modern day have behaved in. He was impressed by the special effects that OBie had created, and brought him onboard as the technical wizard for *Kong*, making history in the process.

As is clear from the brief discussion of *Creation*, many elements of that story were carried over into the story of *Kong*, and besides story elements most of the dinosaur models created for the cancelled film were used on the new film.^[184]

King Kong (1933), of course, was a tremendous hit and a film that changed motion pictures for all time. The first flagpole film based around artificial environments created with special effects, a film that used original sound design to make the 'lost world' audible to audiences, and the first film with leitmotif scoring,^[185] *Kong* was a massive hit. It also brought the monster-on-the-loose scenario back in a way that redefined the Brontosaurus ramble in *The Lost World*. *Kong* defined now standard elements of monster-on-the-loose destruction of buildings and vehicles, running crowds, and a misunderstood monster searching for some goal in the chaos of a modern city.^[186] *Kong* taught us that the most interesting giant monsters, or kaiju, go where their hearts lead them.

The success of *Kong* meant that the studio rushed *Son of Kong* into production.^[187] O'Brien thought that *Son of Kong* was 'cheesy,' and he asked to be uncredited on the film. The animation was done by Pete Peterson, O'Brien's assistant animator on many films.

There were plans for a film called *The New Adventures of King Kong* in 1934. Set between the Skull Island sequence in *King Kong* and the New

York sequence, on the voyage home from Skull Island, the Venture runs aground on an island in the Malay Archipelago. Monstrous creatures attack the ship as the crew attempts to do repairs, and Kong is released to do battle with them. After he saves the crew, they have to recapture him.

If made, this film would more clearly explain the great guilt that Carl Denham (Robert Armstrong) feels about the death of Kong. However, director Ernest B. Schoedsack told Merian C. Cooper that he thought they had milked the concept dry, and the project was abandoned.

Besides Kong, there were other giant monster films that were worked on, but sadly unmade, by Merian C. Cooper and Willis O'Brien. Probably the most famous is *War Eagles*.^[188]

Featuring lost tribes of Norsemen who ride giant eagles, a lost world with dinosaur survivors, and a climactic battle above New York between the 'War Eagles' and Nazi Zeppelins, this is one of the films I devoutly wish had been filmed.

From the treatment the pitch was, "It will be handled as a super Western of the air in which, instead of riders of the plains on horseback, we will have the wild riders of the air on giant prehistoric eagles." Later, "We have a leader - our hero, riding a huge, beautiful, brave bird of War - White Eagle. This great White Eagle will stand out visually at all times against the brown and black color of the other eagles."

An army flyer, "wild as a March hare" crashes his plane after trying the daring stunt of "flying from north to south, crossing both the North and South poles." In a hidden region over the gigantic mountain ranges in the south polar ice fields, "engine trouble forces him down into a tremendous warm volcanic valley twenty thousand feet deep. The plane crashes in the weird terrain of a prehistoric land, and he is knocked unconscious."

The treatment continues: "From out of the sky, high above the fallen airplane, appears a giant eagle. It circles about, then comes lower. It circles again, then glides down until it is only a hundred feet above the airplane. Now we see that the great eagle is being ridden, like a horse of the air, by a beautiful, exotic girl. The girl rides and maneuvers her eagle with all the grace of a splendid horsewoman on a spirited charger. With typical feminine curiosity she brings her eagle down closer to the plane, then darts up as if frightened by the strange site..."

Landing, she approaches the plane, peers through the window at the pilot, and takes off his goggles and flying helmet. “She is fascinated by his blonde hair.” Suddenly, an Allosaurus appears. “He is sniffing the blood spoor from the aviator’s wounded arm. The beast has not yet seen aviator or girl, who are hidden from him by the foliage, but he is following the blood scent. Suddenly the eagle hears him. He utters a piercing cry. The girl jumps from the plane to the ground, pulls from her belt a reed-like instrument and blows into it, sounding a wild shrill note of alarm which seems to pierce the very heavens.”

Wow! A movie with Norse Eagle riders who are compared to Native Americans in their mastery of their winged mounts, bestial ape men who use captured riders to lure and capture allosaurs, and—best of all—Eagle Riders fight Nazi Zeppelins above New York—the film sounds incredible and we almost got to see it.

A full script for *War Eagles* was written by Cyril Hume, production designs and storyboards were drawn, animation models were sculpted by Marcel Delgado, and test footage of allosaurs and eagles were shot.

Unfortunately, the film was a victim of war time history. First of all, the Nazis were identified as villains. Even in the late 30s, most studios did not want to risk the ire of Hitler’s Third Reich and lose a profitable marketplace. Only Warner Brothers were willing to take a stand against the Nazis.

While the film was in development, Cooper, who spent much of his life as an aviator and not just a filmmaker, left to join the Flying Tigers in China.^[189]

With its producer gone, *War Eagles* became a victim of World War II, its Nazi Zeppelins vs Giant Eagles plot dated by the end of the war.^[190]

Once again, Willis O’Brien had seen a chance to create a new world on film vanish like a dream.

O’Brien continued to imagine concepts that could use stop-motion to bring fantasy to life, many of them based on the lost world concept. For *The Valley of Gwangi* he storyboarded the sequences of cowboys versus dinosaurs, but the film was to languish unmade until Ray Harryhausen and Charles H. Schneer filmed it with inspiration from O’Bie’s work in 1969, seven years after he had passed away.

OBie, according to Don Shay in *Cinefex* #7, sold a couple of monster films among four treatments done for the Nassour Brothers. One was called *Last of the Labrynthodons* a story about mythological sea monsters which attack current day shipping. The idea came to Obie from a recorded dream of Alexander the Great in which the conqueror went down in the ocean and saw huge sea monsters, one of which was so large that it took three days just to swim past. *Below the Bottom* was an idea suggested by his wife Darlene about giant worms at the center of the earth which “wrap people in cocoons.”

Obie continued to propose projects throughout his career, from adaptations of H. G. Wells’ *The Food of the Gods*, to lost world adventures like *The Valley of the Mist*, which featured a Gwangi-like discovery of a lost valley this time featuring a twelve year old Mexican boy and his pet bull finding the lost valley. Once again, the film featured those favorite prehistoric survivors, pterodactyls, triceratops, and two allosaurs. In a second treatment one allosaur is trapped and brought to town as a celebration featuring bullfights begin. According to Don Shay, “...Indians cut the allosaurus loose and it bursts into the arena, killing two bulls before confronting Star. The two struggling beasts break out of the arena through the bull stalls and conclude their thunderous battle in the village streets. Star kills the allosaurus, and Emilio and his victorious pet head for home unchallenged.”

Shay’s excellent article on Obie in *Cinefex* #7 also details work on a film called *The Last of the Oso Si-papu*. “The Oso Si-papu, a colossal reptile with the body of a grizzly bear and the head and coloration of a gila monster, is a creature which, like the locust, appears only once in many years. Two of the massive beasts are discovered near a small southwestern town, and a pair of scientists vie with a producer of low-grade monster movies to capture one of them.”

Around this time, Obie also developed *Baboon*, one of a few Yeti themed films he had attempted to get off the ground. This film featured two circus promoters, convinced by a roll of footage taken in the Himalayas, to seek the fabled beast. Once again there was a lost city and a “battle between the yeti and a giant cobra.”

It’s fun to imagine what the history of cinema would have been like if most of Obie’s treatments and proposed projects had been made, instead of falling to obscurity in “development hell.” Though he had enormous

successes like *The Lost World*, *King Kong*, and *Mighty Joe Young*, so many of his visionary ideas for using stop-motion and special effects as a route for creation of cinematic wonders, were ignored.^[191]

However, the story of Willis O'Brien's importance to the International Kaiju Brotherhood is not yet over. As we noted at the beginning of the story, the 1952 reissue of the original *King Kong* was a landmark event in the history of giant monster films. At that time, Merian C. Cooper decided that a remake of *Kong* should be created using the Cinerama widescreen process. Willis O'Brien was hired to develop a way to adapt the stop-motion animation process for the multiple camera/multiple screen system.^[192]

However, the father of Kong did not give up on his creation. In 1961, working with ideas he had developed over the course of his career, Obie conceived of a color production called *King Kong vs. Frankenstein*. From *Cinefex*: "The film (would) pit Kong and the Frankenstein monster against each other. A descendent of the original Victor Frankenstein creates a new monster, nearly twenty feet tall, in his hidden laboratory deep within the African jungles. The monster escapes, however, killing the doctor and destroying his lab. Reports of its rampage, along with scattered photographs, drift back to civilization, and a group of San Francisco promoters set out to capture the creature and bring it back for public display. At more or less the same time, another group sets sail for Skull Island to capture Kong. They decide to display Kong in San Francisco and the city becomes the center of worldwide attention as preparations are made to exhibit the two beasts side by side in a large stadium. For the film's climax, the monsters were to break loose from their cages and have a thundering fight to the death in the streets of the city."

The treatment was picked up by producer John Beck who brought in writer George Worthing Yates (as already mentioned, one of the brotherhood for many screenplays including *Them!*). Worried about Universal's interest in the *Frankenstein* name, the title was changed to *King Kong vs Prometheus*.^[193] Perhaps it was felt that *King Kong vs Prometheus* was still too close to Universal's source material, for the treatment went through one more title change to *King Kong vs The Ginko*.

Apparently, the concept changed through the re-drafts as well. According to “Maser Patrol” the story had ‘Kurt’ Frankenstein creating a monster from African animal parts (originally designed to be a worker) and decides to put it on display in a show. Not to be outdone, Carl Denham, who’d smuggled the not-quite-dead-yet Kong back to Skull Island, goes and retrieves him “so the two monsters can have a promotional boxing match!” Naturally this spills out into the streets of San Francisco (triggered by an act where the monster would drop a girl and Kong would go crazy). Finally, both plummet to their deaths from the Golden Gate Bridge. This writer has also read about a version where Dr. Frankenstein replaced Kong’s heart after his fall from the Empire State Building...though the writer of that synopsis seems to be remembering the plot of 1986’s *King Kong Lives!*

Apparently the original treatment is nine pages long, but has never been published—hence a fair amount of speculation. There are, however, many examples of Obie’s concept art online.

For most of the time that Beck had been working on getting the film re-written and trying to find a way to get it into production, he had not contacted O’Brien. Apparently, according to Don Shay, “It was during the preliminary production work for *It’s a Mad, Mad, Mad World* that the trade papers suddenly announced that John Beck, who had not contacted Obie for many months, was at Toho Studios in Tokyo putting final touches on *King Kong vs Godzilla...*”

The circle of the International Kaiju Brotherhood swings from Kong, to the Rhedosaurus, to Godzilla, to the many science fiction giant insects and beasts, and back to Kong and Godzilla. A repeating circle...but more on that in a moment.

Obie died in 1962, but Kong continued on. The United Kingdom’s Hammer Films planned a remake for 1966. It would be Hammer’s 100th film and producers approached Ray Harryhausen to help, but that project died on the vine because of the complicated film rights situation with Kong.

Dino De Laurentiis eventually remade *King Kong* (1976) based on rights to Edgar Wallace’s novel (hence no dinosaurs but only a giant snake). At the same time, a competing project at Universal pictures planning on using Jim Danforth as stop motion animator almost went before the camera: *The Legend of Kong*. This film would have been a period piece, featuring the story and characters from the original film (based on the film rights, not the

novel rights), set in 1933 (essentially a similar concept to Peter Jackson's re-make which was finally made by Universal in 2005.) I've often thought that Danforth is one of the most imaginative animators (and matte painters) practicing the art of stop-motion animation, and it's truly sad that this film was the victim of the lawyers of Dino "When my [sic] Konk a dies, everybody gonna cry!" De Laurentiis, whose version of *King Kong* featured an awkward animatronic Kong for a few seconds, built by Carlo Rambaldi—actually a great practical FX man asked to do something silly—and Rick Baker in an ape suit—which was really pretty good . . . there's no bias against men in suits here).

The De Laurentiis film was going to be followed by a sequel called *King Kong in Africa* which was never made, but there was a sequel over a decade later, *King Kong Lives*, which involved the first Kong being brought back to life with an artificial heart and a female giant gorilla named "Lady Kong." The thematic content of giant monster films had switched to focus more on environmentalism rather than adventure/horror by the 1980's, and so Kong fights to save Lady Kong and his son, ending with Kong reaching out to touch his son before dying. Lady Kong and Kong Jr. go to Borneo, to live happily in the jungle.

The story of the International Kaiju Brotherhood isn't over, but I want to pause for a second to consider some of the heroes of our tale. Of course there is Eugene Lourie, who re-created the genre with his giant monster trilogy in the wake of the 1952 re-release of *King Kong*. Ray Harryhausen and Ishiro Honda, a special effects technician and a director, yet both auteurs who also jump-started the genre after the success of the Kong's re-release. (How appropriate that 2013's *Pacific Rim* is dedicated to both of them.) There are the writers, especially George Worthing Yates, who penned the adventures of so many of our favorite creatures. And of course, there are the producers, most importantly Merian C. Cooper, who put his vision and dollars together in such a way as to make studios embark on the unlikely path of making a movie about dinosaurs and a giant ape.

But, when looking for a real hero, the single person most responsible for this genre that we love (whether we call it the "giant monster" genre, or the "kaiju genre") is Willis O'Brien who is the fountainhead of all these cinematic dreams.

A pioneer of stop-motion animation, he was Ray Harryhausen's mentor starting with work on *Mighty Joe Young* and a huge inspiration for Eiji Tsuburaya, the technical genius behind *Godzilla* and so many other Toho monster films. His treatment for *King Kong vs Frankenstein* became *King Kong vs Godzilla*. Don Shay calls it, "a quickie film in which Kong was grotesquely portrayed by a man in a monkey suit." Shay goes on to say that, "OBie was heartbroken. All the time, effort, and expense of developing his story had come to less than nothing."

In a letter to this author, Jim Danforth stated that OBie's wife (and Danforth himself) felt that *King Kong vs Godzilla* probably hastened OBie's death at the end of a life filled with disappointments.

Those disappointments may have started as early as 1933, when The Academy of Motion Picture Arts and Sciences were about to give O'Brien an Oscar for his special effects on *King Kong*. O'Brien refused to accept an Oscar for himself, unless each of his crew received an Oscar too. The Academy refused to do this, and some feel that this act marked him as an outsider in the industry who refused to play along, and hurt his chances of his film proposals being taken seriously.

However, I think it's long past time for a little re-evaluation. Yes, OBie was the father of the genre, and a mentor to those who followed, but the contribution of *King Kong vs Godzilla*, as devastating as it might have been at the time, is misunderstood as a "quickie film," and its significance both in terms of the *Godzilla* series and the history of the giant monster film is massive.

Without OBie's treatment, *King Kong vs Godzilla* would never have been made, and the film is still the box-office champ of the *Godzilla* series with the biggest ticket sales at 11.2 million.

A celebration of Toho's 30th anniversary, it came at a time when *Godzilla's* original influence had waned, the 1954 film being followed by the lackluster sequel, *Godzilla's Counter-Attack* in 1955. Of course, the North American version of *King Kong vs Godzilla*, from Universal, is also deceptive as to quality, because it takes a light-hearted film with many moments of deliberate comedy and adds footage and cuts the film to simulate a more serious science fiction movie. Some of the most cheaply made sets and poorest acting in the *mise-en-scene* are in the added American sequences.

Eiji Tsuburaya, in an interview with *Mainichi Newspaper*, explained that Toho had an interesting script that combined King Kong and Godzilla, so that even though he had intended to work on another fantasy film, “I couldn’t help working on this instead of my other fantasy films. The script is special to me; it makes me emotional because it was *King Kong* that got me interested in the world of special photographic techniques when I saw it in 1933.”

The Willis O’Brien *King Kong vs Frankenstein* treatment that became *King Kong vs Godzilla* set the style of all the great ‘versus’ films of Toho’s Showa era.^[194] Though titles like *Rodan* and *Mothra* had been popular, it was *King Kong vs Godzilla* which breathed life back into the Godzilla series globally. It was the first time audiences saw Kong and Godzilla in widescreen (Tohoscope) and color. It was also the film that, in both North America and Japan, saw the release of the first plastic models, and later thousands of model kits and toys over the years.

Thanks to Willis O’Brien, giant monsters and kaiju had arrived internationally!

Even though he might have wished it otherwise, Willis O’Brien is the founder of the International Kaiju Brotherhood, the father of the giant monster genre. It was his imagination and vision that, at three major instances in 1933, 1952, and 1962, showed the path that giant monsters would follow.

It is his direct influence that has spawned 2017’s *Kong: Skull Island*. In the meantime, the American *Godzilla* in 2014, directly influenced a Japanese production, *Shin Godzilla* to be followed by a Godzilla animated trilogy from Toho. *Godzilla King of the Monsters* is slated for 2019, featuring not only Godzilla but also King Ghidorah, Rodan, and Mothra. And around 2020, we have a new *Godzilla vs. Kong* to look forward too.

The cycle of re-birth continues, and around the world, the brotherhood of filmmakers imagines new ways to make monsters meaningful to us. This genre is still just beginning, Willis O’Brien is the visionary who started it all.

Respectfully and thankfully, this essay is dedicated to him.^[195]

Stan Hyde has taught Creative Writing, English, Theatre, and Film in high school for 33 years. Currently he is the Chief Examiner for the International Baccalaureate's Film course, and meets and works with Film teachers (and students) from all over the world. Besides his professional work writing about movies and consulting on film courses, he has written for G-Fan, Japanese Giants, Prehistoric Times, and Mad Scientist. As well, he runs three Facebook sites where all are welcome to share the Monster Fun. Facebook Monsterland celebrates giant monsters of every kind, Ymir sized and bigger. Monster Fighters International Headquarters celebrates every kind of monster, even the vertically challenged. Monster Attack Team—International celebrates science fiction and fantasy figure models, and invites model builders from all over the world to share their art and techniques.

Appendix VII: “In Search of Monsters: My Hunt for Obscure and Forgotten Kaiju Films” by Mark Jaramillo

My name is Mark Jaramillo. I have been a fan of Japanese giant monsters since I first saw Godzilla films on television as a child. I don't remember exactly which film was my first, but I must have been about three or four years old. I grew up discovering not only new Godzilla movies, but other characters such as Gamera, Ultraman, and Giant Robot. I watched every science fiction film that would air on TV, even scanning the TV Guide for the upcoming week, circling the movies I wanted to see in pen. I never lost my love for these films as I grew older, and my interest was reignited with the making of new Godzilla films in 1984 and 1989. I wanted to find out more, buying up Japanese publications at comic book conventions and discovering the unseen world of Japanese television tokusatsu.

It all seems strange now, that there was a time when these films and television shows were almost mythical. The only glimpses seen of them were photos in Japanese language publications and the odd clips when news shows would do stories on Japanese pop culture. With the advent of the internet, information on previously obscure subjects started to become commonplace. I finally met others who shared a common interest in this much-maligned subgenre of science fiction and fantasy. I had also previously purchased practically any merchandise I saw related to this subject, as it was extremely scarce in the pre-internet days. Now it was possible to browse and purchase goods straight from Japan. Being particular in what was available was a new experience.

In 1999, a friend invited me to join the old Yahoo groups devoted to Godzilla films and collectibles. Photographs and opinions of the movies and merchandise were exchanged daily, but none of it was new to me. However, one day someone posted a photograph of the Kinggoji suit having its tail pulled by a hairy, white unknown monster. My interest was immediately piqued. What the heck was I looking at? I had seen behind-the-scenes photographs of the 1955 Godzilla facing off against the Yeti from *Half Human*, and assumed this to be another such type of photo. I just could not

identify the monstrous opponent. The suit was from *King Kong vs. Godzilla*, so was the monster from some obscure Toho television production from the same era? A few people on the boards theorized that the monster was a “stand-in” suit for King Kong during off-camera choreography. The mystery of the photo was exhilarating, as I had assumed that I was familiar with all existing tokusatsu films. Within a week, another member of the board posted two more photographs from a website called “Frankenstein Conquers the Web.” One was a mock-up of a movie poster of such an alleged film. The other was a portrait of the crew posing with the monster suits on the set. Interestingly, although the Godzilla suit appeared to be from 1962, one of the crew was wearing a *Raiders of the Lost Ark* baseball cap! According to the website, the images were scanned from an unspecified publication (the identity of which I discovered only last year) with a half page article regarding the film. The film’s title was *Densetsu No Kyojuu Ookami Otoko tai Gojira*, or *Legendary Giant Beast Wolfman vs. Godzilla*. It was an 8mm film created by a fan of kaiju movies in the early 1980s. Not much else was explained in the website, but I wanted to find out more about this. Where to start?

I printed out numerous copies of the photographs and took them to G-Fests 1999 through 2003 as well as Los Angeles area comic book and science fiction conventions. I wanted not only to make others aware of this oddity, but perhaps find someone who had any information on it. I hounded fans and event guests from Japan and showed them the photographs, hoping they would have some bit of information about the film. They just politely looked at me with amusement.

A few years passed and I believed that I would never find anything on such an obscure movie. Not even Japanese magazines or books had any mention of such a film. I had heard of a new collectible store in the Little Tokyo district of downtown Los Angeles called Anime Jungle. It would be a few years before I started visiting there, becoming a regular and making special requests to Tetsu Shiota, the owner of the store. He found my requests for bizarre and obscure merchandise and DVDs amusing, and we became friends. One of my requests was not for merchandise, but something I had long been searching for. I gave Tetsu the printouts of the photos I had acquired years earlier, as well as two new images obtained in my years of searching the Internet. Fast forward to three years later, when

Tetsu called me with unexpected news. One of the names off of the poster image appeared on a Japanese website along with a short blurb about *Wolfman vs. Godzilla*. The name was Shizuo Nakajima, the film's director. Tetsu informed me that he had e-mailed the link in the article asking about the film and seeking Mr. Nakajima. Within a week, Tetsu had a response. The e-mail came from Shizuo Nakajima.

Tetsu explained who he was and that he was writing on behalf of me, who had been searching since 1999 for information about the film. Nakajima seemed bewildered. He inquired, "Who is this person? He is American, and he knows about my film?" Suddenly, someone halfway across the world was asking about his film decades after it was made and was making a big deal about it! I had many questions, and with the invaluable aid of Tetsu and Anime Jungle employee Yoichi Kakuma, finally began to get answers. After 13 years, I had found what I was looking for.

We began a dialogue with Mr. Nakajima, and began to uncover many fascinating facts not only about this mysterious film, but about the director himself! Lists of questions were composed, translated, e-mailed, and received. Along with his answers, Mr. Nakajima generously sent photographs of the production of his film. I was ecstatic! Not only were these photos that I had never seen before, Mr. Nakajima explained that they had never been published anywhere, not even in Japan! To me, this was striking gold—I will never forget the excitement of seeing them for the first time!

The answers to the interview questions began to paint a detailed picture of the production, and there was so much more to the story than I could have possibly imagined. The few items of information I had previously gotten off the Internet and believed to be true ultimately turned out to be baseless rumors. The first rumor was that the film was only 10 minutes in length. In actuality, the film was conceived to be a feature length motion picture, complete with human drama and location shots. This was a far cry from my original perception of a scratchy, silent film of two suited actors wrestling around without direction. The second dispelled rumor was that the film was unfinished. This was only half true. Principal photography wrapped in the mid-1980s. Over ten hours of raw footage exists. Post production such as editing, sound design, and visual effects had been in

progress slowly over the past few decades. This was a meticulous labor of love years in the making.

Another surprise was learning that director Nakajima worked for Toho as a production assistant during the 1970s. He worked on many of the kaiju films produced during that time as well as a few productions by Akira Kurosawa! In his tenure at Toho, Nakajima learned the finer points of film production, photography, and special visual effects. He was known among the Toho staff as a big fan of Godzilla, and he was a favorite of the art design department, who gifted him with an actual puppet prop of Godzilla that was used in *King Kong vs. Godzilla* and *Monster Zero*.

During these early years at Toho, Nakajima and some friends had a crazy idea. Why not make some kaiju films of their own? Using materials purchased directly from Toho Studios themselves, they built full monster suits and sets of industrial factories and buildings for the monsters to destroy. Nakajima built an incredible duplicate of the Mosugoji, the version of Godzilla which appeared in *Mothra vs. Godzilla* (1964). One of these short films was this Godzilla suit pitted against a kaiju-sized Wolfman. Nakajima explained that in addition to the works of Eiji Tsuburaya, another early influence for him was the classic 1961 Hammer film *Curse of the Werewolf*. This resulting concept was put on 8mm film, along with other ideas such as *Wolfman vs. Baragon*. These early films set the stage for a production on a much grander scale ten years down the line. In 1983, production started on a feature-length *Wolfman vs. Godzilla* film. According to Mr. Nakajima, the point of making this film was to recreate his favorite scenes originated by his idol and inspiration, Eiji Tsuburaya.

I was eager to share the information and photographs with other fans who could truly appreciate this. G-FEST, the annual Godzilla convention held in Chicago, was the obvious choice. I had not personally attended a G-FEST since 2003. I made last minute reservations and planned on returning with some interesting photos to share with fellow fans. I informed Nakajima of my intent to share his photos with the attendees of G-FEST (after explaining what G-FEST was) and he gave his permission. I also asked if he would write a short message to the fans about his film. Finally, I asked about the possibility of obtaining a short film clip or trailer of his film. I thought the request to be presumptuous and unlikely, and gave it no further thought. Two nights before my departure to Chicago for the show, I

received an e-mail from Mr. Nakajima. Along with his message to the convention, there were two attachments. One was a photograph of the prop puppet that he owns, and the other was video file. Could it be? As I clicked on it, Akira Ifukube's Godzilla theme pounded from the computer speakers as Godzilla stomped across a mountain landscape and attacked a giant white wolfman with his atomic ray. I could not believe that I was finally witnessing actual footage of this elusive film.

Upon arriving at the hotel for G-FEST, I started making the rounds among the other attendees with my iPad in hand, sharing the pictures and footage with whoever would give me the time. A friend of mine even flagged down G-Fan magazine's editor J.D. Lees and brought him to where I was in the lobby to see the footage for himself. I also shared the footage with convention organizers, and they graciously cleared a space for me in their established schedule of events to give a presentation on the film. Some technical compatibility issues forced me to seek out a 24 hour Kinko's to rent computer time, e-mail the photo and video files to myself, and arrange them on a flash drive to plug into the presentation room's projection system. I also hastily made up a flyer announcing the impromptu presentation as this would be the only advertising since I was not on the printed schedule. I accomplished this with the help of my brother, Matthew, who is always there for me and shares the same interests. We returned to the hotel at 7 a.m. and plastered the walls of the lobby with our flyers announcing the event at noon. We managed to sleep for about three hours and then made our way to the video room, where the presentation was to be held. With barely five hours' notice, I honestly expected maybe 30 people to show up. Imagine my surprise when I could hardly make my way through the door. The room was overflowing! Every seat was taken and attendees were sitting on the floors of the aisles, against the walls, and in front of the stage. I recounted this entire story to the audience and briefly talked about other fan films I am researching, then ran the video clips of *Wolfman vs. Godzilla*. The audience was very enthusiastic and eager to see more. I had my brother Matthew film the entire presentation to show Mr. Nakajima that his work would not go unappreciated by these fellow fans.

The G-FEST presentation was only the beginning. More interviews were conducted with Mr. Nakajima with the help of Tetsu and Yoichi. I eventually gave Mr. Nakajima a formal invitation to attend G-FEST 2013 as

my guest. To my delight, he accepted the request. In the months leading up to the show, I had been tirelessly promoting the film to fans through many outlets. During the course of planning the director's visit and coordinating with the convention organizers, I was approached by author August Ragone. He was editing the summer issue of the iconic *Famous Monsters of Filmland* magazine, and the issue would be devoted to Japanese kaiju movies. I was honored to be asked to compose an article about the filming of *Wolfman vs. Godzilla* in the pages of a magazine that helped define my childhood. The issue was to be released in time for G-FEST...a fitting tribute to the filmmaker on his first visit to the United States. One of Mr. Nakajima's concerns about coming to America and attending the convention was that he did not think American fans would care about his film. I assured him that the fans, much like myself, saw his film as something very important in the history of the genre. He had edited a special 25 minute long "digest version" of *Wolfman vs. Godzilla* to screen for fans at the convention. While I had no doubt as to the interest generated by his appearance, both the director and myself were floored by the hero's welcome given to him by the attendees. The panel saw the main ballroom filled to capacity. Every seat was occupied. Fans sat on the floor in front of the stage, stood along the walls, stood in the back, and even watched from the hallway through the open door of the ballroom. The presentation consisted of a slideshow detailing the production of the film and concluded with the video footage provided by the director. Mr. Nakajima received a standing ovation when it was all over. Afterwards, he spent three hours signing posters of his movie and taking photos with excited fans.

The success of Mr. Nakajima's appearance inspired me to double my efforts in establishing contact with another Japanese filmmaker with whom I had been trying to reach. Even before I had finally discovered the identity of the man behind *Wolfman vs. Godzilla*, I had been spent years unsuccessfully trying to contact Shinpei Hayashiya. Unlike Mr. Nakajima, who was pretty much a private citizen with experience and friends in the entertainment business, Mr. Hayashiya was an actual celebrity. He is acknowledged as one of the master performers of Rakugo, a traditional Japanese comedic monologue. That's his day job. He is also well known as a huge fan of kaiju and tokusatsu. Along with his original creations Deep

Sea Monsters Reigo and Raiga, Mr. Hayashiya is infamous for his elusive independently-produced sequel *Gamera 4: Truth*.

With the invaluable help of Tetsu Shiota once again, we contacted Mr. Hayashiya and proposed sponsoring a trip to G-FEST in which he could meet fans and hopefully screen *Gamera 4* for the fans. We sent photos of the vast crowds that greeted Mr. Nakajima as an example of what he could expect. Mr. Hayashiya expressed his reservations that he thought the fans would have no idea who he was. We assured him, “Oh...they KNOW full well who you are and what you have made.” As expected, Mr. Hayashiya was greeted by throngs of enthusiastic fans who were well familiar with his work. In addition to meeting the fans, the director screened his films, including the rarely-seen *Godzilla vs. Deathgilas*. His American visit concluded with a live interview and film screening at Anime Jungle’s store in Los Angeles.

Mr. Hayashiya was so impressed with the devotion of American fandom that he was inspired to make a third film in his *Reigo/Raiga* series. *Deep Sea Monster Raiga vs. Lava Beast Ohga* went into production in 2014. I was fortunate enough to be in Japan filming my documentary project on independent tokusatsu early in its production. Director Hayashiya fulfilled my dream of having an acting role in a Japanese giant monster movie! In *Raiga vs. Ohga*, I play an American CIA boss. In befriending directors Nakajima and Hayashiya, I saw two more of my wild-eyed dreams also come to fruition. I was finally able to not only personally view the movies *Wolfman vs. Godzilla* and *Gamera 4*, but I brought the directors to America to meet their enthusiastic stateside fans and screen their movies to said fans. It is something of which I am very proud.

Through Nakajima and Hayashiya, I have also been put into contact with many other Japanese directors whose tokusatsu works remain relatively unknown even to the most hardcore fans of the genre. Yutaka Arai has a long history in the business, yet his name is relatively unknown among fandom. Mr. Arai has been a suit actor and cinematographer, and has been making his own independent films and stage shows for decades. Some of his original heroes, *Line the Barbarian* and *Assaultman*, have had their episodes released on DVD in Japan. The Gamera suit from *Gamera 4* even appears as an enemy monster in *Assaultman*, modified a la Jirass from *Ultraman*. Another prolific director is Masahiko Katto, who has also been

making films since the 1970s. Among the surprising titles of Katto Productions are *Atragon 2*, *Matango 2*, and *Rabbitman vs. Godzilla* (believe it or not, a parody of *Wolfman vs. Godzilla*).

I began my search with less than altruistic intentions. I simply wanted to be able to see these obscure movies whose still images I found fascinating. I ended up having the filmmakers as personal friends, celebrating and promoting their works to fans, and discovering untold numbers of productions whose existence of which I was not even aware. I continue to seek out these obscure treasures and bring much-overdue attention to their creators, who defy the limitations of low budgets and other constraints to turn out ambitious projects. I have even began production on a documentary film all about these creators of independently-produced kaiju and tokusatsu films. In searching for these filmmakers, I have ultimately become the object of my quest. To have my passion for these movies come full circle is admittedly staggering. The monsters, the movies, and the men who make them have enriched my life beyond words. Domo arigato gozaimasu!

Mark Jaramillo is the man in search of monsters. He has been a lifelong enthusiast of monster movies, Cryptozoology, dinosaurs, and comic books with a special focus and love for Japanese Science Fiction Cinema and Television. Most notably recognized for bringing Legendary Giant Beast Wolfman vs. Godzilla to the attention of general fandom, Mark continues to promote independent and obscure kaiju productions at national fan events and his website www.insearchofmonsters.com. He is currently working on completing his documentary film and passion project, Kaiju Gaiden, which is the culmination of his research.

Appendix VIII: “*Prophecies of Nostradamus and Me*” by Ted Johnson

As a child, I first learned of the existence of *Great Prophecies of Nostradamus* (as *The Last Days of Planet Earth*) via Leonard Maltin's *Movie & Video Guide*, which was my movie bible at that particular time. In 1991 or so, when my newspaper's weekly TV Guide listed *The Last Days of Planet Earth* on TNT late one Saturday night, I knew I couldn't miss it. I don't remember the exact reason (other than perhaps it was just on so late), but I couldn't stay up to watch the movie, so instead I taped it.

The following Sunday morning, I watched the movie I'd taped, and was immediately put at unease as a disclaimer scrolled (disclaimers on these kind of things are never good). The movie began with a brief history of the French seer Nostradamus as well as black and white credits that gave a rundown of supposed predictions he had made of events that transpired in the 20th century. In the 1990s, everyone was keenly aware of Nostradamus because he had predicted the world would end in 1999...which was an increasingly short ways off.

At any rate, the movie itself was... enrapturing. Even though I was familiar with many of the filmmakers seen in the credits, I had never seen them create a movie that was so... bleak. So mean. These were the same people making films like *Godzilla vs. Megalon*. I sat through the movie in an almost paralyzed state of terror that what was depicted in the film would happen someday. After all, Nostradamus had predicted the rise of Hitler, World War II, and the assassination of JFK, right? Particularly unnerving was one of the film's most powerful images—pollution had become so bad in the narrative that it had caused a greenhouse mirror effect, reflecting a warped cityscape across the sky. The fact that the scene was scored with blaring trumpets, reminiscent of the story of the Four Horsemen of the Apocalypse, didn't help matters at all.

So *The Last Days of Planet Earth* ended and with a smattering of atomic bombs going off, its message had been made crystal clear to me—*It's all your fault!* I can remember being captivated by the musical score for the film, which was quite unlike anything I had heard at the time (I am unsure

if I was familiar with the work of Ennio Morricone, its only real peer, at this point). But even as a child with only a 10-year-old's rudimentary grasp of what I would come to know as "tokusatsu", I could tell there was something off about this movie. There was something...not quite right, like it was missing something. I knew about differences in Japanese versions, such as *Godzilla* not featuring Raymond Burr in Japan. So, I surmised that there must have been more in the Japanese version I wasn't privy too. But with no way of reaching Japan at the time, it was impossible to find out, so I let it go.

Infuriatingly, Leonard Maltin had rated this movie "BOMB", which I could not grasp at all. I'd seen horrible movies before. This was not a horrible movie. Then again, he gave that same "BOMB" rating to *Godzilla 1985*, so what did he know?

About ten years later, the advent of the internet and message boards had come. At a *Godzilla*-centric board I frequented, someone had actually gone to the Library of Congress and watched a videotape of the Japanese version. To our surprise, they reported back that the film—*Great Prophecies of Nostradamus*—wasn't 114 minutes as it had been rumored, but 90 and that it was also missing sequences present in *The Last Days of Planet Earth*. This was distressing and stymieing.

Some years later, I cannot remember how, but I happened upon a purveyor of bootlegs that offered *Prophecies of Nostradamus*, claiming it was the "European version." I immediately scratched up the money and purchased a copy. A week or so later, a videotape arrived. I sat down to watch it and was amazed at what revealed itself before me. It was the same movie I'd loved all those years...but better. It had a new title, *Prophecies of Nostradamus (Catastrophe 1999)*, and a title sequence that extensively credited the cast and crew, and the music didn't skip or jump around. To boot, it was flanked by that lovely, familiar Toho Company, LTD Mark.

It wasn't in Tohoscope 2.35 anamorphic widescreen, but in 1.85 standard widescreen, but it still blew away the old U.S. prints of *The Last Days of Planet Earth*. It had an almost orange pallet that looked like real film instead of the sickly green videotape appearance Saperstein's version had (UPA had edited and mastered their version of the film on videotape for television). It had always disappointed me how the story arc of Kaoru Yumi and Toshio Kurosawa's characters ended with Yumi's character apparently

succumbing to the insanity that was affecting mankind in the movie. But here in *Prophecies of Nostradamus*, it was revealed that's not what happened at all. Instead of running away from Kurosawa in a crazed delirium, young Kaoru was charging off for the nearby sand dunes to honor her deceased mother with dance (a very powerful form of tribute to dancers). This "sunset ballet" sequence, which built upon the "city in the sky" sequence a scene before, culminated with the reveal that the pollution in the air had created a mirage of four stunning suns in the sky. Complete with Isao Tomita's breathtaking piece *Eternal Life* (which was haphazardly chopped out by UPA) scoring it, I thought this was the most beautiful thing I had ever seen on film. And the movie wasn't even over yet! I was perplexed by this version missing the whole "people loving life" sequence that was present in *The Last Days of Planet Earth* (and since it featured Japanese people, I knew it had to have been shot by Toho), but in the end, it didn't matter. *The Last Days of Planet Earth* was dead, I thought. Long live *Prophecies of Nostradamus* (*Catastrophe* 1999)!

I came to discover this was Toho's international export version of the film and while it was an incredible revelation, it still wasn't the complete film. However, shortly after this, by an incredible happenstance I still can't believe to this day, I somehow managed to come upon someone selling a VHS of *Nosutoradamusu no Daiyogen* on a Japanese auction site. I couldn't believe it. There were screenshots included and it was indeed in Tohoscope format with a running time listed at 114 minutes. The price was very high—in all, around \$90.00—but I managed to get it together and bought that sucker. About a month or so later, on a Saturday before a weekend college course, the mail carrier knocked on my door and hand-delivered the package. At long last, I had found the original, uncut, Japanese version of *Great Prophecies of Nostradamus*.

I have no clue what happened in that class that day, but I certainly remember coming home to watch that movie. It came in a beautiful clamshell case with a slip that featured all the key players in the movie, as well as the title, credits, and tagline in Japanese. The Toho Mark faded onto view, with a timecode counting above the image of the film. And following that, a whole new prologue I'd never seen before. Apparently, Tetsuro Tamba's character had been connected with Nostradamus throughout history. And what's this? The man the narrator of *The Last Days of Planet*

Earth tried to convince us was Nostradamus all those years was actually the main character's father (also played by Tamba, and whom, to my shame, I could not believe I'd never noticed before).

After the opening credits (a Japanese version of what I'd seen in the international version), the film proper began. There were no English subtitles, but I didn't need any, damn it! I knew what this movie was about! It was beautiful and otherworldly. All those years and there it was complete for me. A distinct example of the prize being far greater than the chase. Everything that was distinct to the American and international versions was there and more! I could not believe how shortchanged Yoko Tsukasa's character was in the dubbed versions. Her show-stopping death sequence was cut to ribbons in both editions! And it all ended with an impassioned speech from So Yamamura's prime minister character, cut around that "people loving life" sequence and Tomita's ode to cautionary happiness, *Prayer to the Future* (a double whammy of being uncut and not audibly skipping around like before). There were no atomic bombs. No scary narrator. No Nostradamus saying the end is coming. Just hope.

After all those years, it finally made complete sense. I recommend the film to everyone. Even people who are not fans of Japanese fantasy films. The fact that Toho Company, LTD. has seemed to let themselves be bullied by protests over the film does the world a great disservice. The points, the fears, the warnings the film wishes to convey are just as prevalent—if not more so—today in an increasingly uncertain 2017 as it was in its native 1974. Folks like Al Gore can make similar films like *An Inconvenient Truth* and its upcoming sequel, but nothing can take the place of showing the destruction of earth and possible end of the mankind refracted through the lens of beauty and despair created by the team of filmmakers at 1970's Toho Studios.

It's time now, Toho. Bring *Prophecies of Nostradamus* back.

Ted Johnson is currently a prose writer and features editor of G-Fan magazine who, in addition to having a great knowledge of film in general, also restores films digitally with the best materials available.

Appendix IX: An Interview with Don F. Glut on *Ultraman: Hero from the Stars*

John LeMay: First off, I positively love your idea of the dinosaurs going underground, evolving, and serving as the story's villains. I do have a question regarding that though. Many fans point out similarities between this idea and Tsuburaya's *Dinosaur War Izenborg* (1978) in which intelligent dinos live underground and threaten the human race. Was that an intentional nod to that series, or just a case of great minds thinking alike?

Don Glut: I never heard of *Dinosaur War Izenborg*, although I did notice some similarities between my Ultraman script and Tsuburaya's later part live-action/part-animation *Attack of the Supermonsters*.^[196] No, my story was original, based on the then fairly new and very hot idea of a comet or asteroid wiping out the last dinosaurs at the end of the Cretaceous period. The script was also based upon *all* of the Ultraman TV shows that had been made up to that time. I'd only seen the original series that was released to the USA back in the late 1960s and some clips that a friend in Japan, writer Saki Hijiri, had given me. But he and also the Tsuburaya company furnished me we plenty of background reference material on the other Ultraman shows.

JL: Are you aware that Tsuburaya Pro., coincidentally or not, has actually used some of your ideas in recent years? In *Ultraman Mebius & the Ultra Brothers* (2006), the classic Ultra brothers infuse their powers into a super powered version of Mebius who then defeats the final monster. In 2012's *Ultraman Saga*, three Ultramen merge into a singular entity called Ultraman Saga. This sounds similar to your idea of the Ultra brothers infusing their powers into one new Ultraman, and as far as I know, your script was the first time this was ever done.

DG: Yes, I believe my idea of merging the powers of the whole gang was a first for the Ultraman franchise. But Tsuburaya paid me and the property is theirs to do with as they please. I guess I should be flattered.^[197]

JL: According to online sources, Ultra Seven dies in your script during the end battle. Any reason why Ultra Seven was chosen to die? [Ultra Seven has a death scene in *Mega Monster Battle: Ultra Galaxy Legends* (2009),

however, this turns out to be a fake out and Seven is alive and well in the epilogue.]

DG: That's news to me. Once the various characters transferred their powers to the new Ultraman, it was just the new guy. Ultra Seven has nothing to do with the final battle. I don't know where anyone got that notion, but it's not in my script. And remember, my character was not a merging of all the previous ones – it was just a combining of their individual powers into a single hero.

JL: Do you remember the name of your new Ultraman (ala Ultraman Jack, Ultraman Ace, etc) that set him apart from the others?

DG: I didn't give him any special name designation. He was just called Ultraman. One reason, I think, was so as not to confuse moviegoers who were not familiar with any of the TV characters or who had never heard of Ultraman.

JL: There were three main dino-monsters, in the end do all three morph into a singular form as is common in the recent Ultraman movies? Or was there a “final boss” so to speak of any kind?

DG: A “final boss”– named Saurex, a humanoid-reptilian creature who controlled the other three monsters.

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About the Author

John LeMay was born in Roswell, NM, and was introduced to Godzilla movies at a young age through his parents and Blockbuster. His first G-film was the then recent VHS release of *Godzilla 1985*. LeMay has authored and co-authored a dozen books including the likes of *Roswell, USA: Towns That Celebrate UFOs, Lake Monsters, Bigfoot, and Other Weirdness; Tall Tales and Half Truths of Billy the Kid* (a New Mexico/Arizona Book Award winner); *The Real Cowboys and Aliens: UFO Encounters of the Old West* with Noe Torres; *Hidden History of Southeast New Mexico* with Donna Blake Birchell; and *The Big Book of Japanese Giant Monster Movies Vol.1 & 2*. LeMay is also a contributor to magazines *G-Fan*, *Mad Scientist*, *Xenorama*, *True West* and *Cinema Retro*.

[1] Supposedly Shigeru Kayama, one of the main writers of both *Godzilla* and *Godzilla Raids Again*, refused to write a third film.

[2] The question mark is part of the Japanese title.

[3] It's possible this scene could have later influenced Shinichi Sekizawa, assuming he was even aware of the script.

[4] This and the English dub of *Gigantis, the Fire Monster* was Watson's only screenplay credit.

[5] All scenes of Godzilla's atomic ray would be removed though.

[6] There are other mentions of the Navy bombing the monster, but these scenes could have very well played out as exposition.

[7] The film eventually saw release in America as the heavily re-edited *Varan the Unbelievable* starring Myron Healey through Crown International Pictures on December 07, 1962. Like *The Volcano Monsters* script, it actually rewrote the original Japanese film, though to a much lesser extent.

[8] Galbraith, *Japanese Science Fiction, Fantasy and Horror Films* pp.16-17.

[9] Shapiro, *When Dinosaurs Ruled the Screen*. 33-34.

[10] Though it sounded fantastic on paper, the scorpion marionette would have likely been a pain to create. The Kumonga marionette from *Son of Godzilla* (1967) took 20 puppeteers to operate.

[11] Kong's licensing fee from RKO cost Toho \$220,000.

[12] However the original star of *Ebirah, Horror of the Deep* was King Kong.

[13] Though Godzilla's body is put on display in this script, the storyline also makes mention of creating monster mock-ups, a concept also spoken of in *Godzilla vs. Gigan*.

[14] Original Godzilla suit actor Haruo Nakajima has stated that *Godzilla vs. Gigan* was the first screenplay to feature written-out monster fights.

[15] No mention is made of Rodan for those no doubt wondering.

[16] Most of this information comes from the audio commentary by August Ragone and Jason Varney for Shout Factory's DVD release of *Gamera vs. Barugon* and the website www.cyberkids1954.com.

[17] There is one other reference to the American version of *King Kong vs. Godzilla*, where it is again mentioned that Godzilla has a brain the size of a pea!

[18] This same idea occurs in Shuichi Nagahara's 1978 crack at *Bride of Godzilla*.

[19] In fact the treatment is something of a dual storyline, one that uses the robot Godzilla, and the other that uses the mating call.

[20] The dynamic duo fight several robotic doubles created by Finster in the story.

[21] Toho had just rereleased past films featuring King Ghidorah in their most recent Champion Matsuri Festivals for children.

[22] Everything the rioters could get a hold of was destroyed, which is why only a finite amount of posters and stills for those films exist today—they were all that could be saved.

[23] It also played as the support feature of a reissue of *Destroy All Monsters* for the Winter Champion Festival.

[24] It's possible this idea was discussed before the suit was used for *Godzilla vs. Gigan*'s water scenes.

[25] Water exposure badly warped the suits, a lesson Toho learned the hard way when filming *Ebirah, Horror of the Deep*. Water damage to the suit is evident in the scene where Godzilla attacks the Red Bamboo Base.

[26] Considering Godzilla was partially blinded in *Godzilla vs. Hedorah*, but both eyes (though not his burned hand) were intact in *Godzilla vs. Gigan*, probably not.

[27] Gigan is a guest star on Episode 11 of *Zone Fighter* and is killed by the titular hero.

[28] This is a real trait, shared by animals such as goldfish.

[29] Furthermore, this script is not featured in *Godzilla: Toho Champion Matsuri Perfection* as *Godzilla vs. Redmoon* and other scripts are.

[30] It's even possible that Gigan's insertion into a draft of 1974's *Godzilla vs. Mechagodzilla* could be due to this script.

[31] The monster appeared in episode #34: “Those That Bet on Cheap Life.”

[32] To be specific, Hammer was in its death throes. Toho wasn’t necessarily floundering, but they were no longer releasing quality SPFX films.

[33] Walker, *Nessie: The Loch Ness Monster*, *Dark Terrors*.

[34] British Magazine *The World of Horror* had previously reported Hammer was considering a big budget 3D monster movie.

[35] Carreras kept details sparse because he feared other studios imitating their script. His fears weren’t unfounded, for in March of 1979 John Sayles wrote the script *Nessie: Sea Dragon of Loch Ness* which utilized some of Hammer’s ideas including the monster attacking an oil rig.

[36] Meikle, *A History of Horrors: The Rise and Fall of the House of Hammer*, 221

[37] Other considered directors included *When Dinosaurs Ruled the Earth*’s Val Guest.

[38] It should be cautioned that John Sayles’ *Sea Dragon of Loch Ness* script also features an attack on a North Sea oil rig.

[39] As the South China Seas were still too politically unstable to film in at the time, the finale would be filmed in the Sea of Japan instead, a decent stand in for the South China Seas.

[40] Walker, *Nessie: The Loch Ness Monster Part Two*, *Dark Terrors*.

[41] A “fact” put forth in *The Godzilla Chronicles: The History of Toho Fantastic Movies*.

[42] Notes indicate the mermaid in this script was meant to play a similar role to Godzilla that the Shobijin did for Mothra.

[43] The evolution went thusly: Shuichi Nagahara wrote three drafts based off of Hideo Unagami’s 1955 *Bride of Godzilla?*, then the writer with some collaboration with Akira Murao turned out *Godzilla, King of Monsters*. This then lead to *Godzilla Resurrected* by Murao in 1980, which was deemed too expensive, so Tanaka had Nagahara script a more conservative version in late 1983. This too was scrapped in favor of reworking Nagahara and Murao’s *Godzilla, King of Monsters* into the finished 1984 *The Return of Godzilla*.

[44] Though this script is traditional translated as *Godzilla Resurrected*, *Godzilla Resurrected* is the more accurate translation.

[45] It is believed Noriyoshi Ohrai, the poster artist for the Heisei Godzilla films, based his poster for 1984’s *The Return of Godzilla* off of this scene.

[46] It’s indicated Henry G. Saperstein and UPA were approached to help fund the film. See sidebar on page 52.

[47] Fumio Tanaka told David Milner, “A number of Toho’s executives wanted Bagan to be in [1984’s *The Return of Godzilla*] because they felt that the film would have a greater chance of

success if it featured Godzilla doing battle with another monster instead of Godzilla alone.”
www.davmil.org/www.kaijuconversations.com/tanak.htm

[48] Hajiri was the author of the animated 1983 series *Mission Outer Space Srungle*.

[49] Ibid.

[50] It is entirely possible this scene plays out in *Ultraman: The Jupiter Effect*, which this author has never read.

[51] It's entirely possible this influenced the scene implying Godzilla is about to step on the bum played by Tetsuya Takeda in *The Return of Godzilla* (1984).

[52] That being said, the man in suit method was still considered for the film.

[53] Ryfle, *Mon-Star*, 218.

[54] Ryfle, *Mon-Star*, 222.

[55] This led some fans, including this author, to believe it took place in the Showa Timeline due to Godzilla's heroic nature. However, Sekizawa was involved with an unknown storyline for the Godzilla Revival in 1978, just not this one.

[56] This moniker is typically given to the Emperor in Japan, so this name for the character is a curious one. That being said, this script was one of the more difficult ones to translate for the author, and many aspects of the story were hard to ascertain.

[57] The Super X II was not in the original story treatment for *Godzilla vs. Biollante* and was added in later.

[58] Though many criticize *Gunhed* as being too similar to the *Terminator* franchise, director James Cameron has said that *Gunhed* is one of his favorite films.

[59] Shogo Tomiyama also wrote a proposal for this story according to *Toho Tokusatsu Unpublished Works*.

[60] It would be topped by *Godzilla vs. Destroyah* three years later.

[61] Interestingly, absent is the Indiana Jones-like temple raid in Thailand present in *Godzilla vs. Mothra*.

[62] He said he did this because he wanted Biollante's mouth to unfold in four parts but Tanaka wouldn't allow it. Milner interview 1995.

[63] Ironically, in the same game Godzilla's Super Godzilla-form was later used for Space Godzilla's design for *Godzilla vs. Space Godzilla*.

[64] To be more precise, this info was to be revealed in the untitled "Godzilla 3" according to the 1992 book, *Encyclopedia of Godzilla - New Mothra Version*.

[65] *Heisei Godzilla Perfection*, pp.151

[66] In the 2002 DVD release for *Godzilla vs. Mothra*, Omori even states *Mothra vs. Bagan* was to be the first part of a tetralogy. Over the course of this four part series, Miki Seguesa's "hidden past" was to be revealed.

[67] For the sake of clarity, this scene is not present in the script, but multiple Japanese sources claim that the scene was to take place.

[68] It did initially, but these ideas were eventually dropped.

[69] Kawakita expresses his love for this film on the Japanese DVD release of *The Mysterians* audio commentary and mentions trying to remake *The Mysterians* in 2001, though he makes no mention of a *Godzilla vs. the Mysterians*.

[70] This serves mostly as a way of poking fun at the Mysterians' reason for invading earth: women.

[71] www.totaldanger.com/td_pages/godzillapages/mysterianscover.html, where the full treatment can be read.

[72] Ibid

[73] Furthermore, to reboot a franchise after only two entries was not a common practice as it is today ala Sony's *The Amazing Spiderman* series which was cancelled after only two entries.

[74] As an example, the Mysterian base is described as being full of numerous mutated animal hybrids that run wild in the climax.

[75] Furthermore, like the Mysterians in this script, the Millennian Aliens of *Godzilla 2000* have a similar motive in using Godzilla's cells to further their species. Perhaps this idea too came from Anger's treatment?

[76] www.davmil.org/www.kaijuconversations.com/nishikaw.htm

[77] A 1966 film by Twentieth Century Fox starring Raquel Welch wherein a team of scientists are shrunk down to microscopic size and injected into the ailing body of a scientist to repair his brain.

[78] www.davmil.org/www.kaijuconversations.com/kawakit.htm

[79] It's entirely likely Kawakita got this idea from Mick Anger's *Godzilla vs. the Mysterians* that same year, a large portion of which takes place in Nevada.

[80] It may have its origins even further back in a script submitted by Guy Tucker for Toho's "Godzilla 2" contest.

[81] This man is after a supply of Godzilla cells, harkening back to plot elements from *Godzilla vs. Biollante*.

[82] Godzilla's white blood cells.

[83] A Toho produced TV series (2004-2005) similar to Toei's *Power Ranger* franchise which often paid homage to classic Toho SPFX films and even utilized the classic Ghotengo. Not only this, it

even retrofitted suits from the Millennium Godzilla series, notably Hedorah from *Godzilla Final Wars*, into new monsters.

[84] Barker's idea consisted of a Godzilla story set in New York in December of 1999.

[85] Rumors circulate initially Godzilla would fight the Gryphon and another beast, a Gorilla-Lion-Crocodile hybrid in 1992 story concepts.

[86] Oddly enough, Rossio and Elliot were allowed to use any of the Showa era monsters they wanted except for Rodan, Mothra and King Ghidorah whom Toho felt they could license individually.

[87] <http://www.wordplayer.com/archives/GODZILLA.script.html>

[88] Jan De Bont for certain wanted Bill Paxton.

[89] Burt Gummer is an over the top survivalist character portrayed by Michael Gross in the *Tremors* franchise.

[90] As in St. George and the Dragon.

[91] <http://www.wordplayer.com/archives/GODZILLA.script.html>

[92] Ibid.

[93] Ibid.

[94] According to *G-Fan* #77, Cox's wild idea would have had Godzilla in the role of a hero again, and would fight Mecha-King Ghidorah as piloted by Jack Nicholson. If Godzilla destroyed the wrong head, it would destroy the world. Cox's other ideas included the possibility of Godzilla being a female, and also a Godzilla egg would figure into the plot in some way.

[95] Toho assumed the American films would be about the new Baby Godzilla, who suddenly becomes the new Godzilla and destroys Mechagodzilla in retaliation.

[96] Ironically this duo would instead anchor De Bont's *Twister*, which he shot after leaving *Godzilla*.

[97] One studio exec held up a page from the climax involving the World Trade Centers and proclaimed, "This is a six million dollar page."

[98] Among them Godzilla capsizing the fishing trawlers and the Japanese fisherman who identifies the monster as "Gojira" to name a few.

[99] <http://www.wordplayer.com/archives/GODZILLA.intro.html>

[100] Said rights would expire in five years, and did so in 2003.

[101] That's not to say there weren't similarities, as the series focused on Nick Tatopolus becoming a mother figure to a juvenile Godzilla who then defends the world from other giant monsters.

[102] <http://www.scifijapan.com/articles/2014/06/05/the-godzilla-sequel-that-wasnt/>

[103] Script notes indicated this would likely be changed to a generic amusement park.

[104] Another choice was Central Park.

[105] Due to a translation error in this synopsis, Godzilla was listed as female which Banno confirmed as a mistake.

[106] It's fair to wonder if the appearance of Las Vegas in both *Godzilla 3-D to the Max* and the 2014 *Godzilla* is a complete coincidence.

[107] Coincidentally, a similar sequence would also be used to great effect in Tsuburaya Productions' 1977 opus, *The Last Dinosaur*.

[108] Shiro Sano's cameo appearance as a cape-wearing assassin in *Godzilla: Final Wars* is believed to be a nod to this version of Dr. Yamane.

[109] Godziszewski, *Illustrated Encyclopedia of Godzilla*, pp.166

[110] Morton, *King Kong*, pp.134-135

[111] The Japanese Wikipedia page for unproduced Godzilla films implies this was the case.

[112] Although, Godzilla had been building up a tolerance against electricity as the series progressed.

[113] Though, in the monster's defense, the last time Godzilla saw an adult form of Mothra, she attacked him

[114] www.davmil.org/www.kaijuconversations.com/fukuda.htm

[115] www.davmil.org/www.kaijuconversations.com/nakano.htm

[116] Consequently, Nakano could have been confusing Milner's question with 1969's *All Monsters Attack* (AKA *Godzilla's Revenge*), which was originally not set to feature the stock footage of Ebirah, and instead would have had Godzilla battle a giant odako in brand new footage before the budget was cut.

[117] The name Minira/Minilla (as in Mini-Gojira/Godzilla) wasn't coined until midway through *Son of Godzilla's* production.

[118] *Toho Tokusatsu Unpublished Works* mentions a theory that this a remake of *Son of Godzilla*, as the script was found lumped in with entries from Tomoyuki Tanaka's 1978 Godzilla Revival efforts. However, the inclusion of Funabashi Circuit more or less confirms that it came from the 1960s. The script may have served as inspiration for Shuichi Nagahara's *Bride of Godzilla* scripts involving ocean vortices, hence why it was found with the 1970s papers.

[119] This monster is Megalon in name only, and no concrete design was in place at this time.

[120] It is not said in this draft if she hails from Infant Island or Monster Island.

[121] On *Godzilla vs. Megalon*, Sekizawa was so busy writing song lyrics he merely pitched the idea of an undersea kingdom attacking the surface and Jun Fukuda took over from there.

[122] This quote is taken from Guy Mariner Tucker's *Age of the Gods*.

[123] The King Seesar suit from the finished film was put on display during the Expo.

[124] The owners, Nippon High-Speed Ferries, were sponsors of the finished film.

[125] The identity of this locale is curious, as Japanese texts identify it as "Tasuman Glacier," likely meaning the Tasman Glacier all the way down in New Zealand.

[126] References to palm trees indicate it to be Monster Island, though this can't be confirmed.

[127] Before this, many fans (including this author) speculated that perhaps the Garuga were the same aliens (called the Garoga) from Toho's *Zone Fighter* TV series featuring Godzilla, but this is certainly not the case.

[128] Please take that tidbit with a grain of salt, as the exact translation makes mention of "Hunter Nebula" and that is all.

[129] Due to the Shobijin's absence, many fans speculated that Nami would play a role in calling to Mothra to Okinawa, though this wasn't the case.

[130] Supposedly there exists another proto-draft of *Godzilla vs. Mechagodzilla* featuring Gigan. In Bob Eggleton's article, "*Godzilla vs. Mechagodzilla: Technological Terror Meets the King of the Monsters*" in *Famous Monsters of Filmland*'s Sep/Oct 2013 issue, he relates how the Garuga were reworked into aliens from the Planet R. This is also the same name of the planet from the un-filmed 1969 Toho SPFX vehicle *Adam of the Stars* written by James Miki. In the new aliens' arsenal was none other than Gigan who would aid Mechagodzilla.

[131] The Toho SPFX crew was also so understaffed that it was now difficult to operate flying monsters as they had learned with King Ghidorah in *Godzilla vs. Gigan*. This is another reason Mothra with her flapping wings was likely scrapped.

[132] In the script the Secret Sword does little more than open a secret doorway which leads to an underground cavern and Garuga's silo.

[133] *Godzilla Toho Champion Matsuri Perfection*, pp.112.

[134] Not coincidentally, one of the fully masked Ape Aliens (the one shot by Shin Kishida's character) in *Godzilla vs. Mechagodzilla* was portrayed by Takanobu Toya, who played the ape alien Dr. Gori on *Spectreman*.

[135] The film's full Japanese working title is actually *Godzilla Resurrected: Godzilla, King of Monsters*.

[136] And though many people think this script originated in 1977, Fumio Tanaka remembers tasking Nakanishi to begin writing in June of 1978 and Tanaka says the fact that 1977 appears on the cover is a mistake according to *Toho Tokusatsu Unpublished Works*.

[137] www.davmil.org/www.kaijuconversations.com/nishikaw.htm

[138] Of particular note, Kobayashi wrote episode #34 “The Life That Can’t be Forgiven” about a scientist who combines the DNA of a plant and lizard creating Leogon, a monster which fights Ultraman Jack in Lake Ashino. Furthermore, the monster was designed by Kako Yodane, who would go on to help design Biollante in the 1980s.

[139] Toho took note and deduced that “people aren’t interested in giant monsters anymore” (never mind the quality of the movie itself; studios do not care about such trivial matters).

[140] Other than perhaps Ultraman logic, since Kobayashi had cut his teeth writing the third iteration of that series.

[141] *Godzilla Heisei Perfection*, pp.135.

[142] Apparently this idea was present in one of the re-writes by Kazuki Omori.

[143] Though some fans believe Gamera’s association with Atlantis began with 1995’s *Gamera Guardian of the Universe* and was the invention of Shusuke Kaneko, it actually dates back to the original 1965 *Giant Monster Gamera* where the Eskimo chief states Gamera is a turtle from the Atlantis continent. This dialogue was removed for the American version called *Gamera the Invincible*.

[144] In this case Jun’s father is absent, the reason why is never explained, and his mother is in the hospital. In *Gamera the Brave* Toru’s mother is deceased and he lives with his father.

[145] In the final version, both Gamera and Gyaos are inferred to be the creations of the mythical Mu civilization rather than Atlantis.

[146] In this sense, one could presume these lab scenes were inspired by the *Gremlins* franchise.

[147] www.davmil.org/www.kaijuconversations.com/okawar3.htm

[148] A *Godzilla vs. Godzilla* film was even hinted at the end of Masaaki Tezuka’s *Godzilla: Tokyo SOS*. In 1995, Takao Okawara even cryptically told David Milner, “*Godzilla vs. Godzilla* may still be made, so I can’t tell you anymore about it. I’m sorry.”

[149] This concept, too, would find its way into *Godzilla: Final Wars*, but would become obscured when all references that it continued from the Heisei continuity were removed.

[150] A storyboard for this sequence seems to have made its way onto Toho’s making of “Special Disc” for *Godzilla vs. Destroyah*.

[151] Tucker’s screenplay was prophetic for 1985, and included a psychic girl linked to the enemy monster, Ankyron, which fights a white hot Godzilla in the process of a meltdown.

[152] A version of this mecha, called Mogera II, appears in the video game *Godzilla Generations: Maximum Impact*.

[153] Even the sound effect created for the giant Nezura was later used as Barugon’s roar in *Gamera vs. Barugon* (1965).

- [154] The footage was so well done that it was used again in *Godzilla vs. Mothra* (1992).
- [155] Similarly, Toho also considered a sequel to *Submersion of Japan* called *After Japan Sinks*.
- [156] A powerful subplot wherein Dr. Nishiyama discovers his assistant's daughter has just given birth to one of the mutants was quickly cut from the film.
- [157] Fans will notice this version is dubbed by the same voice actors who did *Terror of Mechagodzilla* (1975).
- [158] Released on June 27, 1995, the VHS box art is done by the same artist that did Paramount's releases for *Godzilla*, *King of the Monsters!*, *Rodan*, *War of the Gargantuas* and other releases with similar packaging.
- [159] "Chaiyo" is the Thai equivalent of *Bravo!*
- [160] These six series comprised of *Ultra Q*, *Ultraman*, *Ultra Seven*, *Return of Ultraman*, *Ultraman Ace* and *Ultraman Taro*. *Jumborg Ace* was about a Cessna airplane that could turn into a giant robot ala *Transformers*.
- [161] Each Ultraman series featured a team of humans, starting with the Science Patrol in the original *Ultraman*. ZAT was the name of the team from *Ultraman Taro*, and the same uniforms may have been used in this film.
- [162] Cozzi is best known under his alias Lewis Coates, director of the 1983 Lou Ferrigno *Hercules*.
- [163] However, Cozzi first went after *Gorgo* (1961) from the King Brothers which proved too expensive.
- [164] Cozzi partially blames this sensational re-edit on Toho who he says charged him a great deal to buy rights to the film, thus Cozzi's need for additional publicity.
- [165] Guichaux, "In Living Color," *G-Fan* #100, pp.119-120.
- [166] The latter two added in purely for fun according to Cozzi, the scenes being the shark octopus fight from *Beast* and the flood scene from *Godzilla Raids Again*.
- [167] Guichaux, "In Living Color," *G-Fan* #100, pp.119-120.
- [168] The film played in Turkey via Toho's distribution, and is the lone exception.
- [169] The Egyptian angle was in the script in the early 1970s stages, and a short proto version of this film actually shot had a Wolfman wrapped in bandages like a mummy.
- [170] For that matter, there was even a short "Baragon vs. Wolfman" film too which has never been edited or released, though production stills of it do exist.
- [171] Needless to say, *Mothra* doesn't actually appear.

[172] All the Ultramen have different names too, only the original Ultraman's is the same. It's likely the producers were too lazy to figure out the names of Taro, Leo, Ace, Zoffy and the rest.

[173] It is available in America as a special feature on the Shout! Factory DVD of *Gamera*.

[174] This would seem to imply Takahashi and/or Yuasa had ideas for a similar storyline several years previous to this, possibly going as far back as *Gamera vs. Wyvern* (1972). Due to the fact that many studio materials were destroyed by Daiei workers in the 1971 riot, for all fans know, a 1970s era version of *Gamera vs. Garasharp* was planned.

[175] This monster design was actually created all the way back in 1969 for *Gamera vs. Guiron* and can glimpsed in the book the *Gamera Chronicles*.

[176] Featuring the same design, but with one set of flippers midway up its body.

[177] Shusuke Kaneko even showed up at one of the screenings.

[178] <http://kaijusaurus.tumblr.com/post/94263629879/review-gamera-4-truth-2003>

[179] In one script, our Native American hero is a shaman who explains that evil spirits were set loose on the earth by the 'fire blossom' - the atomic test.

[180] The only exception was the giant monster that comes from outer space, but with *The Thing From Another World* (1951) and—another Bradbury tale—*It Came From Outer Space* (1953) already landed, all that was missing was for the alien arrival to be the size of *Kronos* (1957) or *Ghidorah the Three Headed Monster* (1964).

[181] There was also a plan for another *Gappa* film in 1995 which came to naught.

[182] The very cool looking Monoclonius Agathaumas is, sadly, based on a painting by Charles Knight that is mostly fantasy. Based on a single bone, the ceratopsian dinosaur is no longer part of the horned dinosaur cannon. OBie was fond of using Knight's paintings as inspiration for his (and later Marcel Delgado's) stop-motion models.

[183] Many references describe this as 'only' 20 minutes; however, given the time-consuming nature of special effects and the technology of the time, 20 minutes is a significant amount of finished FX production work.

[184] One wonders what our attitude to *King Kong* would be if Cooper kept to his original plans? At least no animals, either gorillas or Komodo dragons, were harmed in the production of the film.

[185] Music which provides themes for the main characters and elements of the film - like *Star Wars*.

[186] In *Kong*, the object of the search is Ann Darrow (Fay Wray), but later it might be a lost infant as in *Gorgo* or Spielberg's *The Lost World*, a nuclear meal as in some *Godzilla* films, a monster mate as in *Rodan*, or even two fairy princesses as in *Mothra*.

[\[187\]](#) In a minor way, this film was a landmark in terms of titles, paving the way for *Son of Frankenstein* in 1939, *Son of Dracula* in 1943, right up to *Son of Godzilla* in 1967. It seems most monsters have sons, and sometimes daughters too. The inspiration for the moniker probably came from the sequel to *The Sheik* (1921) . . . *Son of the Sheik* (1926).

[\[188\]](#) I first saw photos of *War Eagles* in the Oct/Nov 1966 issue of *Modern Monsters* in which.

[\[189\]](#) Trained in Burma before the American entry into World War II, the group first saw combat on December 20th, 1941—12 days after Pearl Harbor.

[\[190\]](#) An unmade period film, Hammer's 1971 *Zeppelins vs Pterodactyls*, was clearly inspired by the film, but sadly only got as far as a poster.

[\[191\]](#) There was even a proposal for *Joe Meets Tarzan* that languished unmade.

[\[192\]](#) Cinerama required using three separate cameras filming side-by-side in perfect synchronization. O'Brien, working with a Cinerama technician, devised a set of complex interlocked motors that would have worked, but Cooper left Cinerama and the project was abandoned.

[\[193\]](#) Mary Shelly's 1818 novel is titled *Frankenstein; or, The Modern Prometheus*. Often editions shorten the full title. It refers, of course, to the titan Prometheus who stole fire from the gods, as Dr. Frankenstein stole the secret fire of life.

[\[194\]](#) It is also probably no accident that Toho later made two movies that derived from the Frankenstein character, *Frankenstein Conquers the World* and *War of the Gargantuas*.

[\[195\]](#) An article like this would have been impossible without the research work of those who came before, as well as decades of talking with film buffs, researchers, filmmakers and friends who are too numerous to name.

[\[196\]](#) *Attack of the Supermonsters* was a TV compilation movie made up of episodes from *Dinosaur War Izenborg*.

[\[197\]](#) Shortly after this interview was conducted the author viewed the 1984 Tsuburaya Productions film *Ultraman Story*. In it, Ultraman, Zoffy, Ultra Seven, Ultraman Jack and Ultraman Ace infuse their powers into Ultraman Taro transforming him into "Super Ultraman" during the climax. Due to this scene being filmed only one year after Glut turned in his script, chances are high that this idea came from *Ultraman: Hero from the Stars*.